



My head is tilted back against the metal siding of the van. There is a blazing hot wind blowing heavy across my face. It is another day and another long ride—and I'm having a wonderful time.

Recently, I had the opportunity to tag along on tour in Japan with Envy, Nine Days Wonder, The Exploder, and This Machine Kills. We played five shows in six days, traveling all over the main island and getting a taste of the hardcore scene in Japan. We were lucky enough to tour with some very popular bands, see lots of local groups, and meet some really cool people. The spaces varied between old time punk clubs to versatile spaces where people could come together. I was impressed with the organization and positive spirit that prevailed at most of the shows. In contrast to many shows in the states, most of the bands we saw were enjoyable and everyone was incredibly nice. Seeing all the differences and similarities between the shows in Japan and the shows I am used to at home sparked all kinds of thought. Moreover, it was awesome to meet people and get a feel for what the scene and life was like over there.

Impressed, I came back from Japan with a renewed sense of enthusiasm for my own efforts and the state of our local scene. Furthermore, I got to experience some truly inspiring people following their passions. Perhaps this is why so many punks find themselves hitting the roads and seeking out adventures in areas new to them; to breathe some fresh air into the old you. Also, it does us all good to learn more about the world(s) beyond our borders.

This issue of *HeartattaCk* is meant to give a little more coverage to what is going on in the underground punk and hardcore scene(s) internationally. In their own words, we asked people to give those outside their regions a feel for what was going on in their local communities. Their contributions offer you to take some time and get involved in (or at least informed about) what is happening in your community on an international level. Some offered information, some gave criticism, and some shared parts of themselves. Each of these approaches helps create the larger idea of the community that we are hoping to express in these pages. As with each of the theme issues, we hope that this one can inspire a continuation of the ideas highlighted here. The cultural imperialism that has spread from North America outward has created a sad situation; wherein ideas from people, projects, and works of art from other countries get swept under the rug. This cannot continue.

Whether you are on tour, reading a column in a 'zine, or writing a letter to someone, how you communicate with people in other places affects our international community. Just as my latest adventure enriched me, I hope that constructive communication in and out of the pages of HaC will continue to make us all stronger and closer. This issue is dedicated to us all. Enjoy. — Lisa

#27 • 50¢

heartattack

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fax (805) 964-2310

...and the dancing dog danced his last jig as the stars sparkled in the night...

distribution

DISTRIBUTION: *Heartattack* wholesales for 5¢ plus postage.

U.S.A.:	\$5 box = 30+ 'zines
	\$10 box = 65+ 'zines
World:	\$5 box = 10+ 'zines
	\$10 box = 20+ 'zines

You can then sell them for 25¢ or 50¢ each or give them away, but please don't charge more than 50¢ each. When ordering please specify if you want a subscription or distribution, and which issue numbers you want. Make all checks or money orders payable to Ebullition, not HaC.

SUBSCRIPTIONS: *Heartattack* is basically free, but we have to pay a lot of postage to send them to you. So individual issues of HaC are available for \$1.50 each in the United States and for:

U.S.A.:	\$1.50 each (1 copy)
Canada:	\$2 each (1 copy airmail)
World:	\$3 each (1 copy airmail)

Back issues are available at this rate as well. When ordering please specify if you want a subscription or distribution, and which issue numbers you want. Make all checks or money orders payable to Ebullition, not HaC.

- #3-#6, #11, & #15-#19 the usual shit
- #20 DIY issue
- #21 response to the DIY issue
- #22 The Women's issue part 1 of 2
- #23 The Women's issue part 2 of 2
- #24 Catharsis interview
- #25 Kosovo and other goodies
- #26 Race and hardcore

All other issues sold out.

PRINTING: HaC is printed with soya inks on recycled paper. Recycle it, don't toss it!

CLASSIFIEDS: Classifieds are \$3 each with a maximum length of 40 words. No exceptions to the 40 word limit. Cash only. Please, no more than 40 words per classified!

COMPUTER INFO: *Heartattack* is fully computerized... so if you can, please send all contributions on disk. You can use IBM or Macintosh disks, but please save all files as text only files!!! You can also submit via e-mail, but again please save all files as text only. If you don't have access to a computer or typewriter then use a pencil or pen.

SURGEON GENERAL'S WARNING: *Heartattack* contains extremely small text in large abundance. Prolonged exposure may cause blindness, dizziness, bagel tossing, headaches, or anal leakage.

STORES

If you would like to get copies of *Heartattack* then please contact Ebullition Records at (805) 964-6111 or by fax at (805) 964-2310. Ebullition also distributes many of the records advertised and reviewed in HaC. If you know of a store in your area that should be carrying HaC or other Ebullition stuff then send the store's fax number or address to Ebullition.

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August, 2000

DEADLINES: *Heartattack* is a quarterly magazine. The actual issue will be out around the 15th of the month following the deadline. The deadlines are as follows:

January 1st	:	April 1st
July 1st	:	October 1st

ADVERTISING RATES: Advertising is available on a first come first serve basis, and please only one ad per person. All ads need to be in by the deadlines. We do reserve the right to reject any ad for any reason. Make all checks or money orders out to Ebullition, not *Heartattack*. Please send all ads in on paper. Do NOT send ads via E-mail or on disk!!!

1/6 page	(2 1/2" x 5")	\$35
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1/3 page long	(2 1/2" x 10")	\$75
1/2 page	(7 1/2" x 5")	\$200
full page	(7 1/2" x 10")	\$8,000

Kent "Guuuurt" McClard
Lisa "25 and counting!" Oglesby
Leslie "Survivor" Kahan

THE MOVERS AND THE SHAKERS:
Mike Amezua, Brian Roettinger, Mandi Ginsburg, Chuck Franco, Adi Tejada, Dylan Ostendorf, Graham Clise, Dan Fontaine, Starfag, Steve Aoki, Adam Brandt, Graham Donath, Denver Dale, Cody Duncan, Ryan Gratzer, Steve Snyder, Brett Hall, Alex Lemire Pasternak, Marianne Hofstetter, Walker Mettling, Amal Mongia, and Noel Sullivan.

CONTRIBUTIONS: We need articles, interviews, letters, and just about anything you can think of. Most of the things in *Heartattack* were just sent in by random people. You can do the same. We print what we like. Throw in some stamps if you want your shit back.

TOP 10 LISTS

or something like 10 or so or whatever

Lisa Oglesby

ENVY/THE EXPLODER/NINE DAYS WONDER/THIS MACHINE KILLS—Japan Summer Tour (awesome bands, awesome people) • THE TRAGEDY—live (hey Billy, give me back my walkman) • FROM ASHES RISE—LP • HARUM SCARUM—LP (over & over & over) • ORCHID—live (Orchid=superfun; nice pleated shorts, Will) • *So Human An Animal* 'zine • *I'm Johnny & I Don't Give A Fuck* #4 • "#1 Must Have" by Sleater Kinney • ESPERANZA—demo • *Synthesis* #5 'zine

Dan Fontaine

SEVERED HEAD OF STATE - 7" • DEATHREAT - Severing the last barred window LP • DEAD PREZ - Lets get free 2xLP • STRIKE ANYWHERE - Chorus of One LP • MOVIOLA - The Durable Dream CD • THREE PENNY OPERA - all • STRATEGO - last show • HORACE TAPSCOTT AND THE PAN-AFRIKAN PEOPLES ARKESTRA - live at IUCC 2xLP • *The Zine Yearbook* #4 • *The Surfer's Journal* Vol.9#1

Chris Crass

Soupstock—15,000 people rockin' out at the Food Not Bombs festival • bell hooks' new book remembered rapture: the writer at work • the new documentary OUT about political prisoner Laura Whitehorn • the documentary Breaking the Bank about the DC actions—excellent • Clamor magazine—check it out! • the movie Chicken Run—“I told you they were organized” • watching the LA Lakers win the NBA finals • reading the race issue of Heartattack • composting in the community garden • watching the movie Boys Don't Cry and being blown away

Dylan Ostendorf—Ten Most Influential Albums/Bands of My Life (In Autobiographical Order)

411—This Isn't Me 12" • FUGAZI—Repeater 12" • STILL LIFE—From Angry Heads With Skyward Eyes 2x12" • JAWBREAKER—Unfun CD • BRAID—Frankiewelfareboyage5 CD • CHRISTIE FRONT DRIVE—Self-Titled 12" (both of them...) • EMBASSY—Self-Titled 12" • KARATE—Self-Titled CD • SEAM—Are You Driving Me Crazy? CD • STRATEGO—Morse Code 12"

Steve Snyder

The Pickle Patch • HORACE TAPSCOTT AND THE PAN-AFRIKAN PEOPLES ARKESTRA—live at IUCC 2xLP • DOMINIC DUVAL'S STRING ENSEMBLE—Live in Concert CD • PRINCE FAR I AND THE ARABS—Dub to Africa LP • New Direction Zine #4 • SUN RA ARKESTRA—Outer Space Employment Agency LP • MARILYN CRISPRESS/REGGIE WORKMAN/DOUG JAMES—Gaia LP • STRIKE ANYWHERE—Chorus of One LP • A People's Ecology—edited by Gregory Cajete • The vast prairie of North Dakota and Montana

Leslie Kahan

SUBMISSION HOLD—live • Antipathy #6 • THIS MACHINE KILLS/ENVY—split 7" • JINGO DE LUNCH—Perpetuum Mobile LP • THE TRAGEDY—live • I'm Johnny and I Don't Give a Fuck #4 • CHUMBAWAMBA—Shhh LP • The Autobiography of Malcolm X as told to Alex Haley • SINEAD O'CONNOR—Faith and Courage • HOG—live • the return of Profane Existence magazine

Felix Von Havoc

DS 13—one sided 7" • Australian Hardcore • Japanese Hardcore • CALLOUSED/SHITLIST—split LP • SKITZO—ep • SEVERED HEAD OF STATE—ep • The novels of Joseph Conrad • ROSE TATTOO—first two LPs • Turbonegro Ass Cobra • SPAZM 151—live

Adi Tejada

THE CURE—LIVE!!!!!! • LEFT FOR DEAD—Splitting Heads CD • AFTER-SHOCK—Through the Looking Glass CD • NAZUM—Inhale/Exhale 12" • BABYLAND—Outline Your Enemies CD • KID DYNAMITE—Shorter, Faster, Louder 12" • BURN THE PRIEST—Legion CD • SUFFOCATION—Despise the Sun CD • SEVEN DAYS OF SAMARA—live • SLAYER—Reign and Blood CD

Timothy Sheehan

THIS MACHINE KILLS—split 7"s with BURY ME STANDING & ENVY, tape of new songs & live • The Match! #95 • THE TRAGEDY—live • I'm Johnny & I Don't Give a Fuck #4—book by Andy Healy (Submission Hold) • LAST MATCH • Burn Collector—book by Al Burian • THERE IS A LIGHT THAT NEVER GOES OUT—CD sekkyokuteki ni ikou! • Doris #15 • INSULT TO INJURY—LP • Mike Sensei and all the awesome people I've been training with for the past three years at Suigetsukan Danzan Ryu Ju Jitsu

Paul C. Dykman

LIFETIME—Jersey's Best Dancers LP • LIFE... BUT HOW TO LIVE IT?—LP • THE STOOGES—The Funhouse CD • THE RED HOUSE PAINTERS—everything • R.E.M.—Life's Rich Pageant CD • TURNING POINT—1988-1991 • Mexican food • California • Swedes (det var kul att bo I Sverige I ett ar) • The film and accompanying soundtrack to Show Me Love (Swedish title Fucking Amal) • Race by Studs Terkel • New Housemates

Jonathan Lee

WOLFPACK/SKITSYSTEM—split 7" • FROM ASHES RISE—LP (holy shit! best record of the year) • RAMBO DEMO/BURY THE LIVING—demo • KURO/CONFUSE—bootleg LPs • HARUM SCARUM—Mental Health LP • DEATHREAT—LP (it's been on my list before but it's that good) • CRISPUS ATTUCKS—Destroy the Teacher LP • DEARBORN SS/GORDON SOLIE MOTHERFUCKERS—live • SCUMBRIIGADE/GUYANA PUNCH LINE—live • SHITLIST—7"

Mike Amezcua

THIS MACHINE KILLS—On The Move 7" • FORMER MEMBERS OF ALFONSIN/SAWPIT—split 7" • SENTIMIENTOS OPRIMIDOS/DIRTIES—split 7" • NO PARADE—demo • ADOLECER—demo • THE FAIRFUCK—7" • RUINATION—7" • LUIS ENRIQUE MEJIA GODOY—Un Son Para Mi Pueblo LP • freestyle session w/ the frenchies • Hog vs. Esperanza for la copa internacional

Steve Aoki

THE RED SCARE—all • ORCHID—all • KILL SADIE—New Make 7" • THIS MACHINE KILLS/ENVY—split 7" • TRAGATELO/KONTRATTAAQUE—demo on Subversive Rhymes • BLACKALICIOUS—NIA CD • BLUEBIRD—The Two CD • MILEMARKER—Frigid Forms Sell CD • ENGINE DOWN—new album • Graduating with Women Studies and Sociology from UCSB

Marianne Hofstetter

Gladiator • X-Files Fan Fiction • "OZ"—season #4 • THE LAST FORTY SECONDS—12" • "X-Files"—Hollywood A.D. episode • BLUE WATER BOY—LP • all the good Goleta people • "Sports Night" • Zion National Park • Handy Andy

CLASSIFIEDS

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Vancouver Island sucks! A compilation of Vancouver Isle DIY bands. Lots of styles. Send \$5 US/ppd to Angry Landlord Records c/o Joseph Paling/1195-B Dogwood St./Campbell River, BC/V9W 3A3/Canada Make checks/m.o. out to Joseph Paling

Shoot The Messenger 'zine #1 out now. #2 halloween issue out Oct. 15th. Contributions welcome. Stuff reviewed. 4"x5" ads \$25, price includes 15 copies sent to you for distro. 'zine is \$3 ppd to Nato/Po Box 34688/Las Vegas, NV 89133-4688

Looking for penpals from all over the world! I'm a 20 year old kid into reading, writing, riding my bike, looking at the sky, meeting new people, smiling... please write me. Pierre Preumont/Rue Du Centre 6/1450 Chastre/Belgium

I'll be staying for a week in Barcelona in the end of September and am looking for people to hang out with, show me around, learn me a few Spanish words... no plans made. Please Spanish kids get in touch. Pierre.preumont@student.kuleuven.ac.be

Crosstide CD out now!!! Six songs of crazy good rock along the lines of Miracle of '86, Texas Is The Reason, or Inside. Six dollars well concealed cash or m.o. to Shane Walsh/504 North 8th Street #9/Keokuk, Iowa 52632

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Looking for Asian Hardcore and punk rockers! I'm heading to Asia and want to meet hardcore and punk rock kids. My plans are to go to China, Japan, Taiwan, Indonesia, Singapore, Philippines, Thailand and anywhere else the road takes me. I want to meet as many people as possible and go hiking and see waterfalls. Write Huey Proudhon/PO Box 95516/Seattle, WA 98145 e-mail: hueyproudron@hotmail.com

Who wants to travel Asia this winter for a long time? If you do, I'm looking for people to travel with and share adventures. I want to go to China, Japan, Thailand, Vietnam, India, Nepal, Korea and other places with an open itinerary. I enjoy hiking, Kung Fu, waterfalls, Herman Hesse, Anarchist theory, passion, Crudos, Jawbreaker, Daniel Quinn, food, learning, and meeting people. Get in touch if you want to hit the road. Kevin Zelke o/ Huey Proudhon/PO Box 95516/Seattle, WA 98145 e-mail: hueyproudron@hotmail.com

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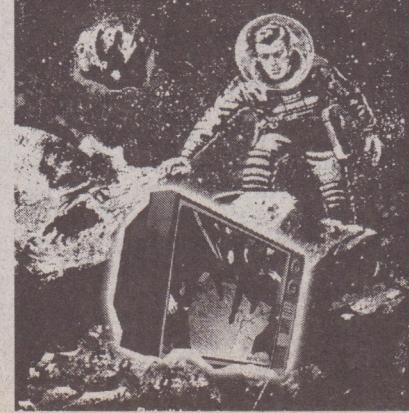
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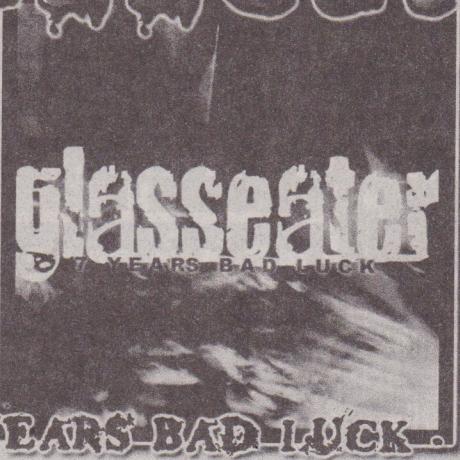
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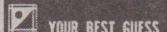
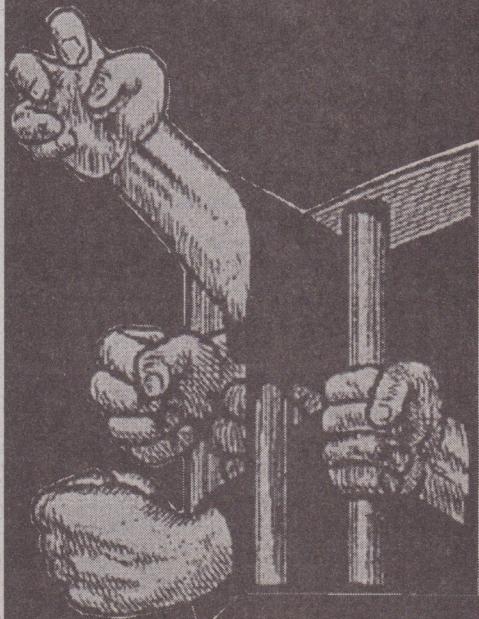
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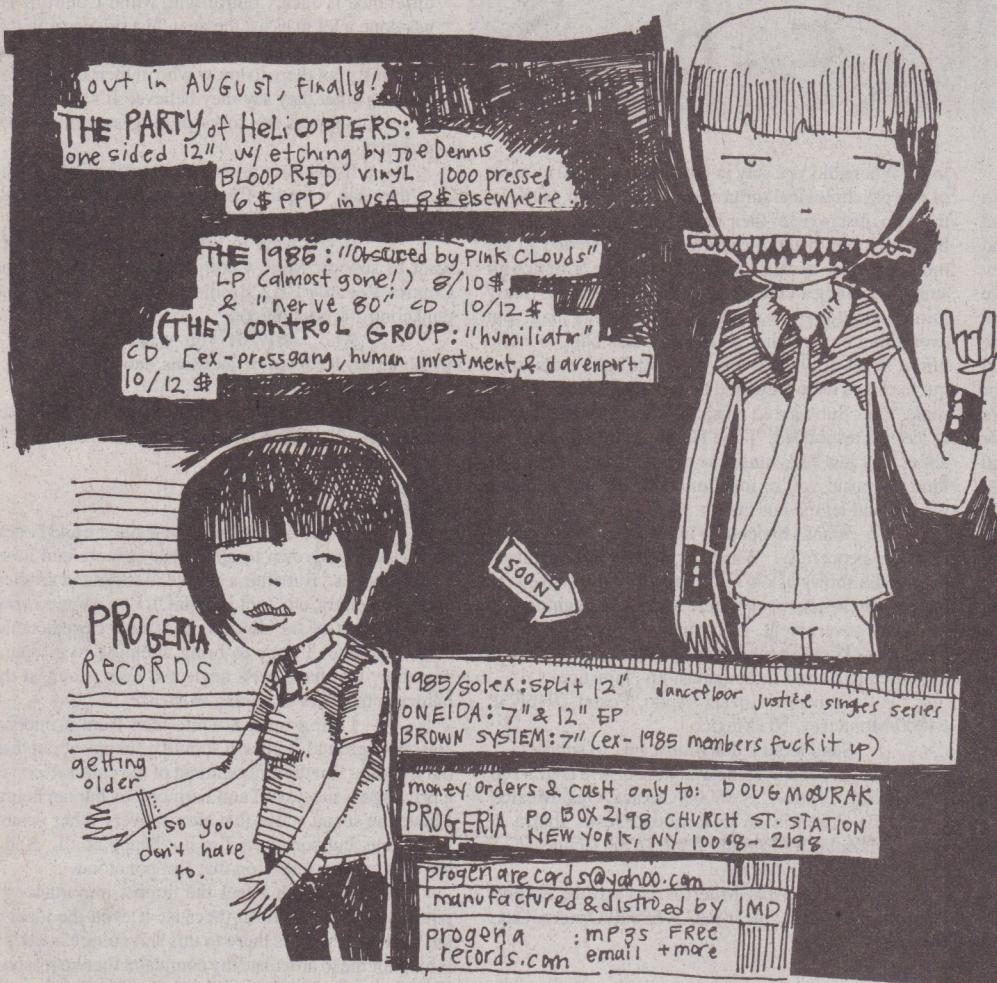
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L, E, T, T, E, R, S

HeartattaCk,

Last September Esnaider and Jane came to visit us from New York. They were on vacation and they invited us to travel with them to some cities and they'd pay our tickets for the busses, so Venus, Sunay and I decided to go with them because it's too expensive to travel in Mexico. They decided to visit Guanajuato, Oaxaca and Mexico City. It was a great chance because we never visited these cities, just Mexico City, so I could meet in Oaxaca the guys who organized the gig for Former Members of Alfonsin. We were excited. We expected to learn more about our culture and visit, for example, pyramids, and we made it, but also we found lots of conformity of the indigenous people against the government—a never-ending struggle and a big repression. Definitely our lives changed with this trip.

For example, our friends who organized the gig for Former Members of Alfonsin were sad because police and government canceled the gig and more than 90 punx were arrested with false charges like disturbing the streets, etc. The organizers of the gig play in a band called Todos los Fascistas Muertos.

Walking in the Zocalo at Oaxaca's downtown you can see some women selling homemade bags and you think they're just selling, but they have been in protest for 3 years outside the government's palace building, living there in the street with their children waiting to talk with the government, because their husbands were arrested with false charges. They say that these people are with E.P.R. (Ejercito Popular Revolucionario) the other Mexican guerrilla but this is not true. They're just indigenous farmers of the Lozicha community, they have their own form of government, they're an autonomous indigenous community and this the government does not like. So they start a big repression against them, killing people, arresting more than a hundred men and sending armies to their communities. People get beaten and live in a continuous fear of this every day. We talk with these people. Esnaider helps them to sell their bags to gringos and some other tourists who only speak English. We made a benefit for them here in Monterrey, but more than benefits they want people to know more about this problem and send letters and donations to support.

We had been in Oaxaca for four days when we took a bus to Mexico City in the night and we found a lot of police to the cars and buses. The first was not too far out of Oaxaca, so they stopped our bus and two of them got inside strongly armed, like if we were in war. They asked for IDs. It was like 1 or 2am and we were sleeping. Esnaider took his ID from his bagpant and took his Colombian ID—he already has US citizen papers, they saw the Colombian ID and asked him to follow them outside of the bus. At this moment Jane asked them louder, "Why?" And she started to tell them quickly that he's a US citizen and they're just tourists, but the official got angry and told her in English, "Stay right there," because she was talking to them in Spanish. So she didn't put attention to his order and followed them, but seconds after they returned her inside the bus and they told her to ask me to go outside.

It was cold, in the middle of nowhere and deeply dark, just the light of a couple flashlights. I saw Venus at the window watching us afraid, Sunay was sleeping. I was sleepy, nervous and getting afraid. One of them took me a little further from Esnaider and started to interrogate me quickly, questions after question, questions like: What do you do to live? How do you know each other if he's from Colombia and lives in New York? What did you do in Oaxaca? Where do you

live? Where did you stay in Oaxaca? After 40 minutes of this psychological torture one of them said, "OK, let them go, just register their bags," and we got inside the bus, only one of them came with us. I started to get more nervous because I had in my bag a bunch of anarchist patches and tapes of Youth Against... in my mind I thought the worst, so I took my bag, put everything out, patches were in a black bag, so I told him it's just dirty cloth and he doesn't pay attention... but the tapes were there and he saw them, took one and said, "Oh! Subversive music?" I felt like death, cold as ice, so I responded, "I don't know what you're talking about, it's just folk music to dance, I don't know the kind of music you're mentioning." He went outside the bus and let the bus go.

What's happening in Mexico? I can't travel anymore peacefully. Where is the fun and happiness that media shows us on TV? This is totally fucked up. Repression is now everywhere and is the beginning of a military government. Unfortunately, people in the big cities don't know about that or just don't care. We have too much to do and fight against this injustice.

Fernando Lozano/Apdo. Postal 1946/C.P. 64000/Monterrey, NL/Mexico

Send letters, donations, etc., to support:

- Loxichas c/o Juan Valencia Rojas/Porfirio Diaz #100, 2 Altos/Col. Centro/C.P. 68000/Oaxaca, Oax./Mexico
- Escuela Primaria de la Realidad Jesus Ibarra de Piedra/Mazatlan #5/Entrada T. int. 1/Col. Condesa/C.P. 06140/Mexico, DF/Mexico
- Todos los Fascistas Muertos c/o Arturo Solano/Paricutin #308/Col. Volcanes/C.P. 68020/Oaxaca, Oax./Mexico

HaC,

Revolutionary greetings. Hope all is well with you folks. This is Christopher Plummer, anarchist political prisoner, hoping that you can print this ASAP.

The situation here in the USA for anarchist prisoners, both ones in prison for political crimes and... other crimes... is horrid. There is virtually no solid support network for them—the Anarchist Black Cross has been taken over by the Anarchist Black Cross Federation, which is anything but anarchistic, and supports no anarchist prisoners, but plenty of nationalist socialists and such.

We anarchist prisoners are coming together and forming a collective force in hopes that we can take back our own support mechanism. We are demanding that the organizations that are supposed to be supportive of us anarchists actually do so.

I am asking that any anarchists on the outside that are interested in doing solid support work for anarchist prisoners please contact me ASAP and I will explain the situation that we are working towards. We want to develop a solid network with outside folks that will give voice to the anarchist population of the prisons.

The other thing that we are doing in conjunction with Mind Control Records is a compilation benefit for all anarchist prisoners. If you are in a band or even know a band that would be interested, please contact me directly or Mind Control Records. The deadline for material is November 1... so if you want to show some solidarity get in touch ASAP.

The other thing I want to do in the pages of HaC is say that over the past seven years that I have been in prison I have seen "anarchists" act in very twisted ways regarding anarchist prisoners, even the ones like myself in for political "crimes." I have seen

bands that have slogans like "bash the fash" on their albums not bother to answer my letters and labels that have every "revolutionary" chant on their ads and albums not bother to even distro info. The shining difference is Jack Control with Mind Control. He has done a lot to assist the anarchist prisoners in this country and continues to do even more. I want anarchists out there to know who in their community is doing what they say they believe. It's time for all of us to support the folks putting anarchism into practice.

If folks are interested in getting info on my case they can write to: Christopher Plummer Defense Committee/PO Box 685136/Austin, TX 78768

If you want to get on the benefit comp or want to support Mind Control Records, write: Mind Control Records/1012 Brodie St./Austin, TX 78704; punkcontrol@hotmail.com

And lastly, if you want to write me I welcome any feedback or questions, etc. Take care and... refuse! resist! exist!

Christopher Lee Plummer/#677345 Hughes Unit Ad Seg/Rt. 2 Box 4400/Gatesville, TX 76597

HeartattaCk!

To me HaC seems to be a sincere and honest effort and I've grown to appreciate it more and more over the years. But after a couple of thousand articles, columns, letters, etc. (not just HaC), I've come to view the great part of the discussion as rather predictable. With this letter I hope to bring attention to a topic I somehow feel have been neglected even amongst the hardcore frontiers of human existence.

I am a man, a white man from a middle-class background. I guess I should be happy about that, but I'm not. I'm the embodiment of the cultural icon of a privileged, successful and harmonious human being. I have the social status that almost every other person envies me, but somehow I'm not happy at all. And I have a growing suspicion that I'm not alone.

Although I feel the utmost importance of putting these views forth (because if even the ideal is put to shame, what is there to this shit culture, at all?) it is hard for me to articulate my complaint for two reasons. First, being the white middle-class male that I am, I feel so stigmatised of being labeled "privileged" that I experience a need to legitimise my complaint. Secondly, being the white middle-class male that I am, I'm not supposed to talk about certain feelings, fuck, I'm not even supposed to feel certain feelings, including my discontent about my socially constructed gender. Still, passionately motivated by my desire to disconnect, I will give my best try.

In the following text I will for illustrationary means only, compare the male gender role with its female counterpart. I have no intention to delegate blame or responsibility. I simply want to point out some of the unfortunate conditions we are subjugated to.

A well-known French woman once said something like, "you're not born a woman, you become one." In the wake of these words (among others of course) feminism was spawned. Although I wholeheartedly agree, I don't see why these words should be any less true for men; "man" is an equally constructed entity. Still I have yet to hear of any "machismo" movement. At this point you will probably object that men always have been privileged within the power structures of human societies and that men have never been oppressed in the same way women have been. Yes, I will agree that these are fair statements, but are material and physical power all there is to human oppression? Weren't one of the feminists' main arguments that they by having been defined by others (i.e. men) came to accept this definition, thus reducing themselves to mere objects? So I guess you will agree with me that "knowledge" can also be a powerful form of oppression. Over the last 30 years or so, the female gender role has been extensively discussed in most parts of western society, resulting in a more diverse and a more internally defined gender role. Over the same

period the male gender role has practically not been discussed nor changed at all. Simultaneously we have seen a revolution in the development concerning gay identity, resulting in the fact that gay men can hardly be defined as men at all. Consequently, gay men are gay, whereas gay/lesbian women are women.

The male gender role is both narrowly and precisely defined, meaning there's only a few things that are allowed and many things that are not. Men are not allowed to be anything but men. Men are not allowed the "privilege" of exchanging intimate feelings (unless you're a singer in a punk rock band; when we step into the artistic role we gain certain liberties), of being weak, of being feminine, of receiving sympathy, of being victims of a social construction. The list goes on and on. White middle-class men, as such, have nothing to fight for; no unifying themes. We are the part of society that's most embedded in the capitalist culture's values and ideals. I dare say we are the most alienated members of our species. I guess you can call that a privilege. I prefer to call it a curse.

Then there's the question of who oppresses men. Certainly not women, one would think—while on the other hand it seems very obvious that men oppress women. Men have written history, men have defined women and men have (at least many seem to believe) probably defined themselves. But even though men have written history, I've certainly not. Even though men might have constructed the predominant male gender role, I've certainly not. It doesn't ease my present problems the slightest that men have written history, that men are the navigators of capitalist economy and culture and that the vast majority of political leaders are men as long as I had no fucking say. The discourse and the social constructions remain whoever created them. My (and other mens') feelings of oppression and lack of freedom remain whoever or whatever is to blame.

The best way to change ourselves (as men) is not through being force fed that we oppress women and then convincing ourselves that this is true. This will certainly not liberate us and I have serious doubts it will liberate others either. A more constructive way to free ourselves from the oppressive discourse of gender is through discussion and sharing of ideas about what is fucked up, why things are fucked up, where we want to go and how we are to get there. Through communication we can construct new meaning and thus liberate ourselves. (For me hardcore is equal parts rebellion and a collective effort to create a niche in which we can recreate ourselves.)

I hope no one interprets this as a devaluation of women's suffering by portraying the oppressor as the oppressed. I would by the way reject such a criticism as simplistic. I believe that anyone would benefit from such a debate, including women. Since men are seen as the main oppressors of women, what could be more natural than to set the conditions right for men to break free from their present gender roles in which oppression of women appears to be intrinsic. I SUGGEST A "MEN'S ISSUE" (gender role related that is) OF HEARTATTACK. The topics are abundant, just think about it; personal confessions of difficulties in being a man; why women's sexual fantasies about being raped can be "excused" by their internalisation of self oppressive gender roles, while men's fantasies about raping indicate nothing more than they are monsters who ought to be castrated; what implications does the extensive loss of male role models in public institutions (and the corresponding overweight of women in these professions—"the maternal state") have for the rising generations?; why transvestites are always men?; whether or not the male gender role is increasingly being defined by women's "impossible" expectations about men being soft and rough at the same time. Making men talk about something they're not supposed to is hard, but I hope *Heartattack*/hardcore will prove a good forum since we're already hostile to mainstream culture and its so-called truths. By making this a more explicit issue within our community, we might even bring this discussion to the outside world.

I've recognised that a certain Vique Simba

thinks men's issues are a "fucking liberal wank." Since men are vastly underrepresented in the statistic of oppression, men's issues are apparently not important (i.e. not worth discussing). In fact men's issues are a diversion from women's issues. So tell me Vique, what makes you think you can say anything about men's problems (since you so easily disregard them)? Do you really think there's a greater epistemological foundation for you to better understand men than there is for me to understand women? Do you know what it feels like to have a 1-inch penis? Neither do I (or so I would like you to believe [you see men are taught to laugh such problems away]), but it doesn't require much fantasy to imagine, either you're a man or a woman, that it's probably pretty hard to say the least. And I don't think it makes it any easier not being able (or allowed it seems, even in hardcore) to talk about it. I oppose the argument that raising men's issues is "clouding the issues of women's rights." By the same line of reasoning I could argue that human issues shouldn't be raised because it clouds the issues of animal rights. That's just fucking absurd. The likes of you upholds the discourse in hardcore that men can actually talk about anything but their own gender related issues. That is, in the words of Jonathan Lee, totally counterproductive. But oops, I forgot this isn't about productivity, it's about war. Well go ahead, fight your fucking war; meanwhile I hope the rest of us can approach these issues (any issues) in a more constructive matter.

One last thing I wanted to say was that the "Fight club discussion" in issue #25 was nothing short of ignorant. The storyteller was a white middle-class male and the movie was all about being such a cultural entity. Precisely because he is the one supposed to be privileged makes the message all the more powerful when even he portrays our cultural ideals as shit. If you can't get that message without being insulted on behalf of your own or others allegedly even more fucked up reality I really feel sorry for you. And I wonder how it is possible to come to the conclusion that Brad Pitt was portrayed as ugly. On the contrary, I would claim that he was portrayed as the coolest person in history, successful in every possible way, even in rebellion. That is why he had to die; it was the cultural notion that in order to succeed (even in rebellion) you have to be cool/perfect that was killed. And then there's the "fascist undercurrent" argument. It's the fucking scrawny nerd (Ed Norton) who gets the girl and rides into the sunset (i.e. the flames and ruins of capitalist society) for god's sake! I actually think it's a pretty sophisticated sarcasm over the happy ending cliché. But isn't it sad, though, that I feel I have to defend a Hollywood motion picture within the pages of *Heartattack*?

I guess that's enough liberal wanking for this time.

—Frank Nervik/Gittajonssonsvei 1/9012
Tromsø/Norway; fnervik@stud.sv.uit.no

Hello!

I am helping to plan a two day event this upcoming fall/winter entitled "Reject Male Privilege" to take place in Eugene on the University of Oregon campus...

The idea is to bring to light the many aspects of sexism that men perpetuate, whether because they don't know any better (due to the fact that it was drilled into our skulls from day one), or because they choose to not take responsibility, and thereby encourage them to take responsibility—to be held accountable.

I think it'll be a necessary challenge, because I would like it very much if the men and wimmin leading workshops (as well as those in attendance) were as honest and disconcerting as possible—to not only "call people on their shit" but make the attempt to go further, enabling every perpetrator of sexism to learn and grow.

The way I have it in mind thus far (and will probably change in the coming meetings, as I'll be meeting with a group of interested folks next Monday, every week, and planning the event), I feel the first day should be wimmin bringing to light their experiences

and observations of the dominant male culture, placing in the minds of those who haven't given it much thought, or have difficulty understanding what all the fuss is about, an idea of what it's like for a female to exist in a society where importance and respect is placed disproportionately on the male, and his attitudes and actions. Most importantly, there will be time for discussion, divided up between genders at first, then coalesced together at some point (the rationale behind this being that, more often than not, it is easier for wimmin to discuss matters with other wimmin, and even on the flip side, for men).

To get an idea where I'm coming from... I feel one of the most effective steps a man can take in rejecting their privilege as a male in this society is to openly receive any criticism of their privilege... to not take it personally and take the challenge in stride... and to never believe for a second that there will ever come a point in their life where they'll finally become completely *not sexist*... and that the most important thing to be achieved, insofar as "revolution" is concerned, is that we all deal with our own sympathies with the Patriarchy and can one day live in a world where wimmin don't feel like they can't go anywhere without potentially being raped.

In addition, punk bands will play one at a time, throughout the days. Please get in touch if you are in a band and would like to play! It would be nice if your band has at least one woman in it, but it's not mandatory.

Workshop ideas:

- rape awareness (how does one define rape?)
- the many aspects of "sexual assault"
- gender dynamics in ordinary and political discussions (why the fuck do men always dominate the discussion?)
- body image/fat-phobia/the beauty myth
- the sexual politics of meat
- the macho image/attraction of Law Enforcement (the phallacy of the gun)
- testosterone at the punk show/respecting the space of wimmin
- the significance of oppressive language (uh oh—that sounds awfully PC!)
- how to deal with men guilty of sexual assault within The Scene/community

If any men or wimmin would like to attend, lead a workshop, contribute ideas, participate in the music, or help spread the word, please, please, PLEASE get in touch!

Thanks a lot and I hope to hear from someone soon ...

Dustin, a very privileged white male/Dead End Project Fulfilled Collective/PO Box 10661/Eugene, OR 97440; depfcollective@yahoo.com

Kent and Others,

One too many times in your 'zine have I read record reviews that criticize the packaging, leaving very little mention of the music at all. Even if the music was good, there always seems to be some mention of how you didn't like the xeroxed CD cover or the cheap packaging. Don't you guys support DIY music? Do you think that every poor working class shmoe can afford to have their CD with jewel cases and color covers? You seem to contradict your support of DIY with these criticisms. Or maybe it depends on the status of the band in question. If Los Crudos releases a CD with a cardboard cover this barely gets mention, but some poor kid who pours out their heart and soul on a CD or tape, and gets a 5 line review with four out of the five lines devoted on how you didn't like the cover? You do their efforts no justice.

Above all I think you run a fine 'zine, I applaud your efforts, and I'm sure you are buried up to your necks in music to be reviewed, but please try to devote more time on the music than on the package that it comes in.

Thanks and Praises,
Christian Walker/Memphis, TN

Unconform interview by Emil Gilmanov and Sergey

Heartattack: Lets start with some info: who are you, what do you play, and how long have you been around?

Vovan: We are Unconform from Moscow, Russia.

Max: Got together in March 1998.

V: At first the line up was: Shurik (drums), Max (guitar), Vovan (bass) and Arseniy (vocals). But there have been some changes and we think that the new version of the band was born this winter.

Shurik: In November '99, we recorded our first demo, after which Arseniy left and Andrei replaced him. That's why we think that our new band was born this winter, we hope this was the last line up change in our band. We play music that we like, and we really like lots of punk, hardcore and emo bands.

V: At first we wanted to play old-school hardcore, but later decided not to limit ourselves to only one style. Whatever comes out, that's what we play.

HaC: Tell a little about the Moscow and Russian scene.

S: The first rise of interests toward this kind of music occurred around 1995-96 during the peak of a band called Skygrain. After their break up it quieted down a bit because they were the only hardcore band around at that time.

Andrei: I wouldn't say that that there was a quieting down, because people that came to Skygrain shows formed a few bands, one of which was us. Overall lots of people found out about hardcore through this band and their friends. From their wave of influence came such bands as Unconform, 095, B'67 and Tri Kresta (basically Skygrain under a different name, they broke up in early Spring 2000). Now there is a new band called Counterstrike, they haven't played any shows yet, their first will be April 23rd. This band could be called the third wave of the Moscow scene.

S: To tell you the truth, I don't know too much about other Russian bands. St. Petersburg has some different bands.

Max: The Marauders? (laughter)

A: That band is pretty weird, they are on a suspicious label. I don't consider them a hardcore band.

S: The only hardcore band that's not from Moscow is probably The Unsubs.

A: Even though they have ideas in their heads that have nothing to do with hardcore, but their music has obvious hardcore influences. The hardcore scene is a pretty narrow expression, I think we should talk about underground music in general. In Belarus there is Hate to State (crust-punk, from Minsk) and Deviation (folk-punk from Grodno). Also there is the famous city of Volzhskiy, in which bands get born every day, looks like they die with the same speed. The strongest Volzhskiy bands are: Wheel of Dharma (punk-hc), Planted the Tree (metal-hc), Breakwar (a mix of grind, dis-core & hc). Also there is a band called Disviolence from Tatarsk with a strange vibe (they preach the teachings of Krishna).

S: Just like everywhere else, but here there's simply less means than in Europe and USA to get around and

tour form city to city. Beginning bands encounter lots of obstacles: there's nowhere to practice, you have to pay lots of money to practice, the equipment at shows always leaves something to be desired. There's lots of problems. So we are pretty bound in that sense, but we do whatever we can.

HaC: How did you get into the punk/hardcore scene?

S: Me and Vovan always went to shows together, one day, absolutely by accident we ended up at a Distemper (ska-punk, Moscow) show. Next time we went to their show was when they played with Skygrain, and there we met everyone.

M: I met Andrei a long time ago and almost surreally (laughter).

A: I got them all into it! (laughter) But seriously, everyone had their own way but of course Skygrain and Distemper played an important part.

HaC: What bands influenced you the most/who do you listen to right now?

S: Different ones at different times. Overall it's very hard for me to say, there are lots of bands that I love. I like melodic music, doesn't matter if it's emo, hc or punk.

A: I never concentrated on just liking one style.

S: Recently I'm listening to Ensign.

V: I like Grade, No Use For A Name, and In My Eyes.

A: I am a big fan of the band Lymen (Checkoslovakian band playing pretty strange music), also, I like French emo bands.

M: Dogwood—a very good band.

HaC: Who do you consider the most progressive bands in Russia?

S: Progressive to me are bands that carry some kind of meaningful baggage, trying to say something with their work. Besides the bands we already listed, I think maybe very few can classify.

A: I think a progressive band would be Noisy Diablo (ex-Lesbian Boy, from Himki, playing abstract music with a noise influence), for example. Their music is real progress. I don't know what ideas they hold but they are really interesting to listen to.

HaC: Why do you think the Russian scene is relatively isolated and unknown in the world?

S: Like we said before, it's pretty hard for bands to practice here, problematic to record, so things can never get to talking about concerts in other countries. But in the recent year and a half the situation is beginning to get a little better. Also, because of Russia's location pretty much the only way to stay connected with the punk/hc world is the Internet.

A: Some things like zines and records we get from distros and our friends that take trips abroad.

S: Until recently there wasn't any half way normal recordings or useful information in Russia.

A: Yeah, we really feel the effects of lack of information. Usually people hear only what's on the surface, they don't have a chance to get deeper, find out something new, that cripples the scene's growth.

HaC: What would you want to see in the Russian scene?

A: Abundance and diversity.

S: First of all—diversity in the musical sense. We have a deficit of good music that we would like and like going to shows and just enjoying the music with our friends and other good people.

V: It would be nice to see some foreign bands tour in Russia. They only promise but so far no one ever came. {note from Emil: not true at all, he just means xHardcorex bands, just on the 18th of May Toy Dolls and the Stranglers played Moscow, some other well known acts to play Russia include MDC ('91) and the Exploited ('97-'98)}

A: With the foreign bands tour it all comes down to money again. Organizers that could make it happen, we practically don't have, and information is slow because of that too, I'm sure people would come to a show like that if it happened.

HaC: It seems to be that right now there is a really bad situation with Nazis in Russia.

Why do you think the Nazi ideology is so attractive to young people?

S: This is very typical of a period in history when a society makes a change from one system to another. This time (the fall of Communism in 1991) in Russia all that happened without a revolution, but in society there still was a relative crux. Now chaos and disorder rule the country, and in this "muddy water" that sort of ideology finds followers. These kinds of times Nazi ideas gain popularity. In Germany these ideas came about after the loss of WWI, when there was chaos and disorder, and Nazism seemed like a way to "unite" the German race. I hope that doesn't happen here, though that ideology does have some kind of popularity with dumb youth.

A: Just those ideas are very simple and easy to understand, accept and follow. You don't have to think much, that's all.

S: The object of hate and scapegoating comes about. In America it's blacks, in Russia, people from the Caucasus and ex-USSR republics from Central Asia, in Europe its Arabs and Turks.

HaC: What is being done to fight this wave of Nazism?

S: Governmentally, practically nothing, inside the hc/punk scene we try not to hide our anti-fascist views. There were times where we had physical confrontations with Nazis at gigs.

A: In principle, there's also an anti-fascist movement, but it's pretty small numbered and ineffective.

S: People that don't accept fascism need to really unite and let their positions be known, pretty much what we are doing.

A: But it's a step by step process.

S: I think in order for those ideas to not have a place in a people's heads there needs to be simply normal upbringing of kids in their families, then these problems will simply cease.

M: Also a lot depends on the type of surroundings a person is in.

A: Actually lots of fascists come from normal, well to do families. Kids become fascists to rebel against parents. They just want to shock their parents and society this way, which is a pretty stupid.

HaC: I know that all of you (except one person) are sXe. Do you consider yourselves a sXe band?

S: No. Even if Max was sXe, I don't think it would come as a first priority with the work of our band. We're not like bands who dedicate most of their lyrics to the sXe philosophy and see it as their sole inspiration and purpose. There's lots of other things that need to be said. Straight Edge is every person's choice.

A: It's a very personal choice.

S: We are not hardline, we have lots of friends who are not sXe, it's just my personal choice.

A: But we made Vovan become vegan (laughter).

HaC: In Russia, and pretty much the rest of the world, vodka is considered an ingrained part of Russian culture. What do you think of this stereotype?

S: This stereotype to me seems damaging to Russia's image, although it's true in a way. Modern day Russian society couldn't be called sober, since lots of people use alcohol in pretty large doses. It's a sort of a national sickness, even though I don't think it's a strictly Russian sickness. A person seeks relief from some kind of failures and problems in alcohol. The youth is into drugs, the older generation—into alcohol. I think that this sort of problem exists in all countries. This image of Russia, I think is an attribute to the Cold War, when in Western countries depicted the image of a Russian as an alcoholic. One time I was watching BBC and there was a report from Russia: some kind of Siberian man in wool boots, drunk, playing a balalaika, with a bear near by. Total bullshit! For example, for us the stereotype of an American was a cowboy chewing gum, snotty, always smiling, fat, with a tub of pop-corn and a Coca-Cola in hand. Those kinds of stereotypes can be made up about any nation, although I don't deny that alcoholism in Russia is a serious problem. Before, in the Soviet system there was total control over the population from the government and that kind of problems were almost nonexistent.



V: Now it's profitable for oligarchies (businessmen). They try to support that image in any way because a big part of the profits in our country comes from alcohol production and exports.

S: Yeah, that brings big money, just like the meat and fur production, where the negative aspects of eating meat are hushed up and meat is propagandized as a good and essential product, even though it's not at all that way.

HaC: Did the existence of that stereotype somehow influence your choice to be sXe?

S: Probably not that stereotype in particular but what was around me, lots of people got in a habit of abusing alcohol, they think it's normal to get drunk a few nights a week. I just don't understand why that is needed. I don't want to live like that, how those people that I see all around.

A: I can get pleasure not from vodka, but from creating and listening to music, reading books, etc. I just don't need alcohol.

S: Maybe some people need it, but not us whatsoever.

V: Alcohol isn't needed and is even dangerous to those who don't know limits. It didn't give me anything pleasurable, so I quit using it.

S: There were times when I got suspicious looks when someone found out I don't drink.

HaC: Be that as it may, it seems to me that sXe is pretty popular in Russia. If you agree, why do you think that is?

S: You're wrong, sXe isn't very well known in Russia, and there are very few straight edgers. In our country most young people live by a "live fast, die young" principle (drugs, alcohol, promiscuous unsafe sex, etc.). That kind of lifestyle of the youth is profitable for politicians and society, since it lures people away from reality and those problems and injustice that exists in society. sXe people in the Russian scene can be counted with your fingers, I know about 20 people.

HaC: What kind of views do you hold on abortion? Why?

S: I thought about this, but it's very hard for me to decide. Both sides have points that I understand and agree with. In the Moscow subway there's some "Abortion—Legal Homicide" flyers.

A: So it seems we have some pro-life people.

S: In America, as I understand pro-life is a more conservative position, which is supported by an older, more religious generation, who think that if God gave life, you shouldn't take it. As for the majority of the youth and the Feminist movement is against that. I don't know, it's hard to say.

V: Actually, it's really hard to judge this. I think that pro-life views are more common in the a class of people that can afford to raise a child well.

S: If that kind of people have an abortion, then it's homicide.

V: It's obvious that pro-lifers don't consider third world countries where there's poverty and overpopulation.

S: There can't be a universal position on this debate. From a human standpoint, it's pointless to kill a baby, but there can be different reasons, and a person should think about this question, and their decision will be on their conscience.

A: I seem to lean more toward pro-choice views.

V: The pro-life choice is better if the people can't feed and raise their kids, the government should take care of them then. In the state that child care is in here, this is simply impossible.

HaC: What do you think about violent "hate-edge"?

S: I've talked to lots of people about this, and from what I've heard it seems to me that these people, Pitboss 2000, for example, think that the things they "joke about" can be joked about, and I just don't respect that. Serious things need to be talked about, and to make fun of genuine human emotions is bad.

V: I know very little about hate-edge bands and they don't attract me. The things which I heard about them, didn't make me wanna listen to that kind of bands. I don't like them.

A: I haven't even heard any of these bands, but from what I heard about them made me conclude that they are shit.

HaC: Did you know that hate-edgers killed a kid in Salt Lake City in '98 or '99?

S: Yeah, we do. I heard about a talk show on American TV dedicated to that, on it were vocalists of Battery and In My Eyes, they tried to clarify that the sXe movement is non-violent, and that you can't answer for all the morons. Overall, any idea can be twisted beyond recognition.

HaC: What's your opinion on Vladimir Putin and the Chechen war? It really pisses me off, since this dirty war is happening for a second time.

A: Actually, it's been going on for 400 years. We were at a seminar which was dedicated to Chechnya, and there were told lots of interesting things about this subject. The end to the Chechen war isn't in sight. My attitude towards any war is really negative.

S: There's a some difference between the 1st and 2nd Chechen wars. The first one didn't really have support by the people, since it seemed unfair and lots of Russians even sympathized with Chechens, but this time it's all different. There was a clever and precise propaganda campaign. When you're watching TV it seems that this war is very fair and just, and that we are "helping" the Chechen people get rid of the "terrorists," but really it's hard to judge. I think this was needles, just like the first.

A: Any war brutally cripples people.

S: All wars are bad and nothing worthwhile comes out of them, but the situation is that it's inevitable. Every country has its interests: military, political. Russia, just like all countries, tries to stand for its interests, but of course this doesn't justify it.

V: I think that what's at stake isn't just Russia's interests, but rather economic and political questions. Usually these questions stay in the dark and what comes to the surface is different racial and religious themes, but nevertheless the economic and political reasons are the cause of the war. Simply profitable to get animosity stirring and this way solve these problems. It was as easy to do as in 1994, and obviously profitable for someone.

A: Someone is just getting rich off the war and is coping "dirty money."

V: They don't care who gets killed, Russians or Chechens.

S: As a result who suffers are kids that get drafted and Chechen civilians.

A: About Putin... I boycotted the presidential election. I came, took a ballot and left. I just didn't see any worthy candidate, that's all.

S: Here, just like everywhere, we don't have any politicians that think what they speak. All the platforms of all the candidates were really bad. One, Communist, the other, anti-Communist, but they're (politicians) all the same.

A: It's just a struggle towards top power and to money.

S: Putin isn't anymore known in Russia than abroad. It seems to me that he couldn't just come to power as he did, someone "brought" him into it. Now he has some debts to those people, and he has to come through. I'll always think that his decisions are based on someone's "advice."

V: I'm not sure if he is dependent or not. What worries me is that before everyone knew that in power were economic oligarchies, but now with Putin, to power also came people from the FSB (a.k.a. KGB). These people have always stayed "in the shadows" and thus they are a lot more dangerous, seems to me.

S: I thought about it... in the past 9 years after 1991, the government was kind of "open," we knew (or guessed) about everything that went on, and that it was corrupt. Now there'll be total propaganda and all the problems will be covered up. Patriotism will shield people's eyes to what's really going on. We are beginning to lower ourselves to a society of "happy" people who think everything's OK when usually it's quite not.

A: Now there's a threat of a police state.

S: Yeah, there is that threat. In the past nine years we talked openly about our problems, but now, as it seems to me, there'll be great pressure on people. Government will say everything's OK and is just getting better, when

really...

V: The worst thing is that the people themselves made this kind of situation happen. In Russia, the idea of "a strong arm" is really popular, and that's exactly what brought to power people like Putin. The majority of people got disenchanted with democracy with the failures of all the reforms and want to come back to strong power, but strong power can be even worse evil. **S:** Now it would be very hard of an honest person that actually wants to change something to come into power. All power and wealth is already divided, and all the wealthy, just like in the "civilized world" will dictate their terms to the government.

HaC: Who would you like to see president of Russia, or what needs to be done to better the situation? Can that be done at all, or will Russia always be in shit?

S: I think all governments are shit. They bind personal freedom and why should there be territorial shit like governments and states? It's bullshit! Russia will always be in shit while it adopts western capitalist values. With capitalism people might have a chance to earn more money but it also breaks down their personalities. We shouldn't just blindly copy the west, but find our own path.

V: I agree that governments are evil, but people who hold anarchist views are too utopian in their thinking.

S: I didn't have Anarchy in mind, but the ideal of the integration of all the societies in the world into one.

V: That's still utopian.

S: Yeah, of course.

V: Right now in Russia the president's power should be limited.

S: After what happened in 1993, when the parliament started a riot and there was army action involved, they added some changes to the constitution to give the president unlimited power. The president can dismiss the parliament, choose prime ministers, government, in fact it's basically a dictatorship. The institute of parliament is practically doesn't work.

V: Those collective organs is exactly what we need, when one person has all the power nothing good comes out of that.

S: I don't even see the point of talking about political categories, I think it's more important what's happening on a human level. People should feel comfortable and free. For a person to be happy they need to be given a chance at creative work and not have to go to a same old job every day. There needs to be given a means for a person to express themselves, and because of the lack of this alcohol, drugs and suicide, etc., come in.

V: Society is will always be stronger then a government and people can overthrow unwanted rulers. It all begins with human relations. If you live a full life and you are surrounded by good people, it's already a step towards success, and not just a step but basically an accomplishment.

A: There needs to be self control.

S: The slogan: "If you wanna change the world, begin with yourself" is really true.

HaC: What would you want to say to all punk and hardcore kids in the world about the Russian hc/punk scene and the Moscow scene?

S: We are gonna try to do what we do. We will record, try to tour abroad somewhere. We will keep the Russian underground music alive.

A: We'll try to do whatever we can for the growth of the Russian scene, and get others in the world interested in it.

V: For that we need support and help.

S: So thank you for this interview, thank you for being interested for what's going on in Russia.

A: We are really grateful for your interest.

HaC: Any last words, or anything else you'd like people to know?

S: Lastly I'd like to wish everyone and myself not to hurt others, try to keep in good relations with people. Before you say or do something, think about that your actions or words might hurt someone.

A: GO VEGETARIAN!

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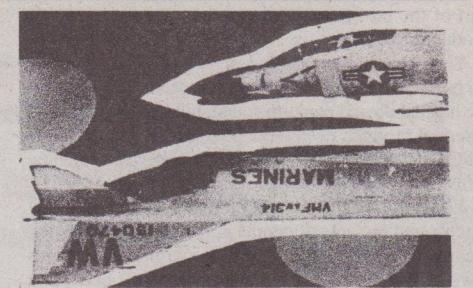
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We here at Level Plane thought that in the interests of breaking down the barriers between us and those who would listen to the records that we put out have instituted an "employee of the month" award to honor none other than our own Steve Roche.

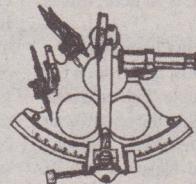
Steve Roche also likes and endorses the following records:

- Off Minor/I Am the Resurrection split LP
- Antipodes compilation 7"
- (w/ Neil Perry, Usurp Synapse, Jerome's Dream, The Assistant and Hassan I Sabbah)
- Usurp Synapse/Jerome's Dream split 7"
- Racebannon "First There Was the Emptiness" LP
- Neil Perry/Usurp Synapse split 7"

These records are also liked by Steve:

- You & I - "The Curtain Falls" CD
- The State Secedes LP/CD
- Saetia 1st 7"

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Special Guy!!!

name: Steven J Roche
plays: guitar, bass, drums
bands: Off Minor, Books Lie
sings: yes
favorite band(s): His Hero is Gone, Kill the Man Who Questions
status: single
occupation: corporate lackey
diet: vegetarian
likes: touring, IM, playing drums, meeting people
dislikes: people coming within his "personal space", Europe, not getting his way
favorite quote: guys guys guys guys guys guys guys guys guys

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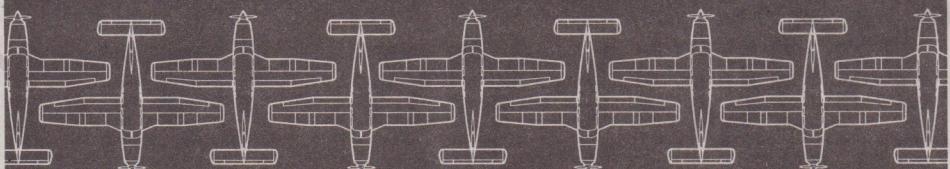
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Man vs. Humanity is a heavy, political, semi-chaotic metal-hardcore band from the southwest of Germany. We released one 7", a split 7" with Germany's now defunct My Hero Died Today and two compilation tracks so far. The split 7" on Per Koro with Bury Me Standing from Tucson, AZ should be released by the time you read this. This conversation was held through e-mail from May 1999 until February 2000. A lot of basic things changed in that period of my life and still do.

The interview was conducted by Thomas Semtex and it was originally published in Semtex 'zine #3 hailing from Belgium in a print run of 400 copies. The original includes many personal sidenotes from the publisher and me, being the drummer for the band. If you want to check it out, send \$3 to Thomas Semtex/Collegeelaan 91/8530 Harelbeke/Belgium. Now please read... —Marc

well, I wouldn't argue the point that there is a big racist and also Nazi thread in Germany, but I wouldn't say that it's a special thing about Germany compared to other countries everywhere. As you tell me in Belgium the extreme right wing parties are raising their votes, in France Le Pen is pretty big, way too influential!! So you can say it is no special German thing, you know, but it still exists and is in no way to be understated, because there is still people getting threatened by Nazis in a lot areas. Refugees live under the constant fear violent Nazi threads in certain areas, where Nazi-culture, nationalist and very conservative, right wing views have spread and are accepted by the common people, who also support these bastards. Magdeburg, Saalfeld, Saarlouis are just examples where Nazis are controlling social, and cultural life and norms. Of course these developments are not just a coincidence—there is a

Conservatives are already supporting his interests of "Germany is a no immigration country—reduce immigration to zero!"

HaC: On the Man VS. Humanity 7" on Paracelsus you really react on a thing like mass-consumption, heavily doubting the consumerism of today's society. People using brands like Coca-Cola, Nestlé, Lipton and so on. I myself decided quitting the use of such money-rules-everything-companies for some time now. I know it's rather impossible to live anti-capitalist but still I try. The reaction I get is mostly something like: "Do you really think you are able to change things in that way, you're too naive!" Still, I believe a mass revolution is based on a personal revolution. Can you explain your point of view on this topic of consumerism, capitalism and (personal) revolution?

Marc: On the insert of the 7" I was just trying to explain

Man vs. Humanity

Heartattack: Who is the man that is against humanity or do I misinterpret your band name?

Marc: There is no man literally that is against humanity that we are talking about, or that we chose for our band name. The thing is that in English there is a general form for mankind/humanity, which is apparently "man," so you can use "man" to express the whole human race in certain cases. The point we wanted to express with that name was that humanity works against itself, you know, how humanity is lived by humans in certain situations. It refers to a quote by Nietzsche. Unfortunately I don't know the English translation, but it was something like "Man can be considered to be man's wolf." It was supposed to be some word-game thing. To me, the criticism towards this doesn't just refer to the horrible wars mankind is waging, or the exploitation of people everywhere on this earth, were you find capitalist, neoliberalist structures, that put people into the position of worker bees or machines, so to say not only towards the evils and -isms of this world in a classical political context. To me it also expresses criticism against how scared people act when they are confronted by something that totally is out of their sight, or what they experienced so far. I mean, how often do we act scared when someone doesn't fit into our cool scene styles (just to take a really easy example to make it clear), or whatever that is not our opinion of how things should be like in our little, frail worlds. You know also that whole straight edge thing for example. It is so ridiculous to judge people about being straight edge or not. Basically it can be used in every situation where people are not able to deal with each other respectful and mature to a certain, but necessary amount.

HaC: I think I can follow you.

Your answer reminds me of the latest elections in Belgium. I don't know how things are in Germany, but in here in Belgium the extreme right was going up again. In some cities they are even the biggest political party. It seems like people can't deal with different races. They're getting frightened like you said. Most people vote fascist to react against the shit Belgium has gone through the last years (dioxin eggs, Dutroux...). How's the extreme right doing in Germany? I'm sorry but I think lots of people still link Germany with World War 2 and words such as Nazism.

Marc: Yeah, I agree with you about that Germany is still often connected with Nazism and shit like that...

connection to the political and economical situation of the last decade and of course the reunification of both Germanys in the very late '80s and how the government and politicians, who ran the show far too long, are installing policies of exploiting capitalist structures, which always is dependent on raising the profits and cheapening the expenses, which means unpaid overtimes and less social security in general. So the common people find themselves in a situation where they feel threatened, because they are unemployed, etc...

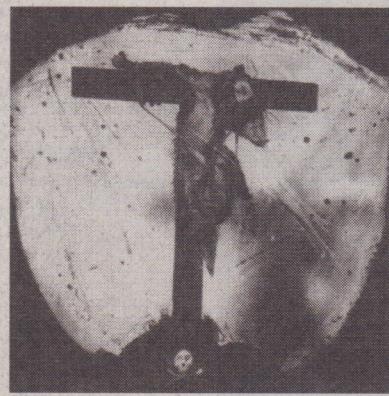
Well, as narrow and small minded, scared and dumb a big part of people are, they believe that authoritarian and reactionary parties are cleaning up with the dirt and corruption, the filthy refugees that are stealing their jobs, you know what I am talking about? Hope so... but you don't have to look that far to the right, also the new government built on a coalition of social democrats and the green party, as well as the old government of Christian conservatives and liberals, where installing a shortening of benefits for refugees and more deportations under extremely cruel conditions and sometimes unbelievable police brutality. Under the banner of saving a "safe site" of Germany and "inner security" refugees are used as a political tool to install a police state, as a means not to loose potential, economical investigators, as a tool to support installing "fortress Europe," where only the wealthy and rich can go, and in the meanwhile migrants, refugees, minorities are put into a mold of criminals, Germany has to get rid of, because they are criminal forces of the organized crime, which is just ridiculous. "Inner security," "organized crime" are just constructs made up by the state, but actually the strategy works also towards a second thread, which is towards the status quo. The police state is a very powerful tool in the war and control against anti-fascist groups and fights, which criticize and fight these strategies.

To get back on your former question, there is a cultural and political uprising of right wing culture in Germany. It is kind of hip for some kids to wear combat boots, short hair and bomber jackets. Nazis are able to organize huge marches, protests where about 4000-5000 people are coming together. In Sachsen-Anhalt, a state in the eastern parts, an extreme party like the DVU (Deutsche Volksunion-Union of the German people) had a huge success and their leader said he won't candidate at the elections in Bavaria, because the Christian

a little further what "Abyssia" was about. I mean it's clear I think that we are all consuming way more than needed. No matter if we are a hardcore/punk kid or just some random techno guy or a mother of 3 children. Western civilization is about consuming, buying, producing and being consumed and bought. You find that almost everywhere ever you go or look at. HC/Punk is no different. We produce, sell and buy. Well, me too. I don't think it's necessarily bad yet, though if I could choose I would rather live in a society or system that is not based on profit as an almost natural law of this age. The thing with those companies is that they are basically just having one goal and really don't fucking care about any harm they cause, even if they know it, it is just not fucking relevant to them. And the common people often just don't give a shit about being a part of the whole machine that keeps on fucking up people's lives, the earth's state, etc. We have some part of responsibility to carry. On the other hand I really don't think by just avoiding buying products of corporate companies won't really change a thing, yet I don't wanna support these bastards, even though I just don't have any other chance for the most part of it.

Yeah, I don't go to McDonalds or Burger King, even though they have vegan burgers, and don't buy any products of Nestlé as far as I know a product is linked in a way to these companies. But then again, there are so many sub-companies that are owned by huge multi-national companies, who you just don't have a clue what bad and vile things they are doing... you know, you might not go to Shell, because they made up with the Nigerian government, but Esso owns almost the half of Shell, (at least in Germany). I don't know if Aral (a big gas station company in Germany) has done any evil shit, but I think I've heard something from a friend from a few years back. Also with Coca-Cola, I haven't bought a Coke for like 2 years, but then again in last few months I bought it a couple of times, because in my school they only sell Coca-Cola products for drinks and when I was thirsty I had to buy that stuff. Another story, the other day I was traveling on the train to Munich and I got really thirsty, so what choice did I have at the train station, guess! Only Coke, Fanta, etc. Everywhere you go, McDonalds, Coke, Shell, Exxon/Esso, Aral. Standardization!

I think sometimes we have to make compromises, or even have to give in, but not lose hope!! I don't believe it's that easy, yeah, for me boycotting a bunch of companies and food with animal products in it became natural and all, but still I will go to work from September '99 on. I will have to pay taxes, I drive a car at times, I watch TV, you know, I cannot really hide, only refusing to take part in the worst of evils of this society. I don't believe boycott will really change something. I just don't wanna be part of a few things



that are obviously horrible and try to sacrifice a few things that are possible for my little white middle class ass!

I believe a mass revolution would be based first on a social, economical change. Maybe a socialist, communist state to form first, and evolution and a lot of learning will be necessary to make up something like a real global change. Indeed a personal revolution or change is the basis of all change, but then I just don't think that by just focusing on these issues I wrote a few things about right now, is really what will matter. More likely how people are getting along with each other—because an uprising would only be effective if we are able to overcome our little insecurities, our self-constituted laws of how things should be, and start accepting the plurality of reality and truth from a unique, other person, that has another perspective on a bunch of things but agrees that something against this capitalist system, against oppressive circles must be made, even though he is taking drugs and gives a shit about being drug free (by the way, I absolutely think it's bullshit to believe that only Straight Edge makes you an effective revolutionary. I don't think when you go back in history that Che Guevara or Lenin or Spartakus were straight edge or gave a fuck about the so called "natural order of things" to come up with even worse, stupid ideas. Before anyone starts complaining: This is only my opinion. If you don't agree feel free to contact me, but please in a respectful way. Other than that, I would ignore any messages.) Or if he/she is eating meat, when it comes to changing a few very basic circumstances in this society that keeps on fucking with mankind and the earth we must learn to accept diversity and have respect for others and then we will be able to strike back as one big union of unsatisfied critics!

HaC: So, I think boycotting such companies will be considered by many people as a PC's job. In the split 7" with My Hero Died Today I can read in your lyrics "I'd rather be recognized as a PC fascist than as an apathetic fuck." Wow, this is a super statement I guess... Who writes the lyrics and is the PC thing something you are often linked with as a band? Do you see PC as something positive (you're not apathetic then) or negative (PC-fascist)?

Marc: I don't think boycott is necessarily a PC's job. I rather believe that boycott is more of a thing to do if you care about certain circumstances. Of course you'll never know about all evils, or won't be able to sacrifice on all things, you know, we are not perfect, because we are human, but compassion and consciousness is not really something that so-called PC's can claim to be theirs or something like that. But before we go into that PC-thing a little more, I want to explain a few points of views on "PC" and then I'll head on to the lyrics. Regarding "politically correct," I gotta say first of all that something like this doesn't really exist, because I need a clear definition of something before I really know what we are talking about. No one can give me a universal definition of what PC is, so I'd say, there is nothing like PC, and if there is someone claiming he/she has a definition that is the right one, then I just can laugh, because who has the authority to come up with a universal definition of political correctness. I would not accept that. And also I don't care about being labeled as PC, I couldn't care less to fit into something made up by so many people differently. I don't fucking care about fitting into some strangers definition of political correctness. I have my rules, I've made up my mind, I still am constituting and redefining my views, norms, values; ideas and such, but I don't really care about fitting into some random patterns of something, that doesn't even really exist, you know, because everyone may have a completely different idea of what politically

correctness is. PC is a term for something that is linked to the leftist movement and for having political ideas, and a conscience lifestyle maybe, but when you look into the special ideas, values, etc., you'll find a big variety of different ideas these people are living, even though they are considered, or interpreted, maybe even misinterpreted as PC. I hope I could make myself clear enough. If not feel free to ask again (also the readers).

As for the lyrics, I write almost all of them and so did I also with these you quoted. Hmmm, they sound harsh and very much in your face, right? Well, I wrote these lyrics quite a long time ago. I would probably not write them this way today, but I can stand behind them. The thing with that was that I was kinda fed up with the scene in the town/area where I live. A few years back I was kinda labeled by a small group of people as some vegan-straightedge-PC-emo kid, and that was a reaction and criticism towards those people, that, to me at least, seemed to be really self-confident and talked shit about me, which is OK, but I took the chance with my new band and reacted kinda very simplistic, but in your face. I think back then I basically thought you have to be politically motivated and maybe put my judgment towards others too fast, but I still think that people I had in mind back then still suck. It was a statement kinda like, "yeah, if you wanna pass judgment on me as a PC-fascist, I still feel better than as being labeled as one of you!" I don't know if we as a band are linked to a PC-thing or whatever, I have no clue. I mean, I sometimes talk between songs and we have political lyrics but I don't want to limit the band to something like that. I hope we can inspire some kids musically, maybe even lyrically, on shows with our mostly excessive performances, emotionally, whatever. I hope there is something someone can take out of what we do in a way, no matter what. I hope we are inspiring and challenging in a way, or to use Chokehold's words: "We hope you look beyond the music, beyond the mosh parts or the danceable parts or whatever the fuck you call it."

As for PC to be something positive or negative: I don't think when someone shoves down his/her political or whatever ideas down your throat and everything always comes down to his/her politics then this can be extremely annoying. I doubt that these people have a lot of friends or good friends at all, but having political ideas that are maybe viewed as politically correct by who the fuck, doesn't mean you are intolerant or believe every of your ideas are only truth and that you pass judgment very quick. I believe that it is very important to have some sense of political consciousness though.

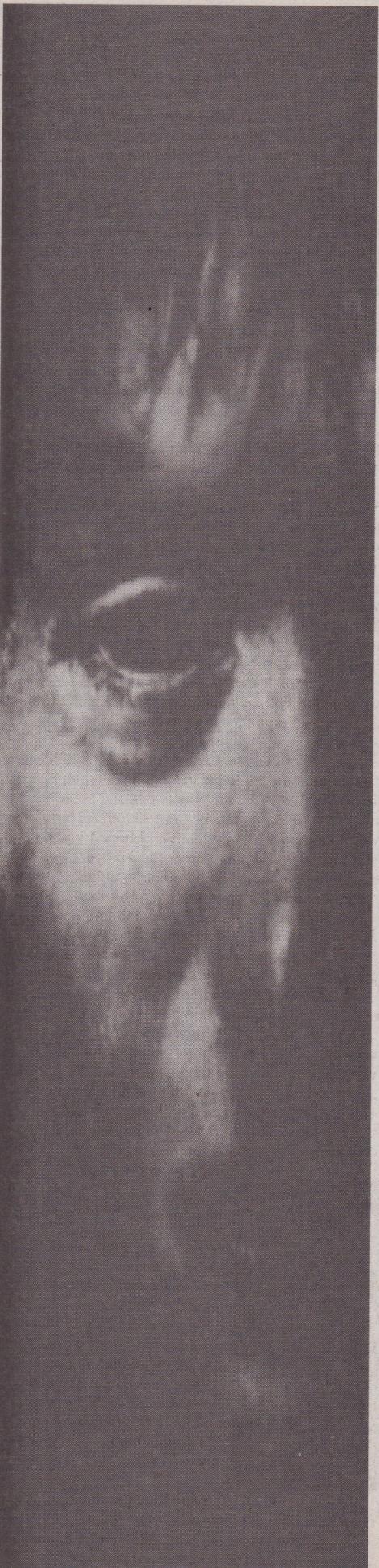
HaC: How come the split 7" you did was with My Hero Died Today? I saw in the insert of the split that the coverpic is one of the Black Panther Party of Self Defense?

Marc: We did a show for SaidIWas, Frodus and My Hero Died Today once and they really did an excellent show. I liked their music a lot and I knew Marco, Joi and Flo for quite some time, so I asked Marco after the show if they wanna put out a split 7" with my new band on the label I was about to start and they were into it! As for the layout/picture, it was Marco's idea to take this picture; he did the layout on the record. I thought it was a good idea—it was a picture of some Black Panther Members getting arrested by cops.

HaC: Some claim the childhood is the most important period in one's life. Did you have a nice childhood? How did you get involved in HC/punk/straightedge as a teenager? I guess you really were the revolting type...

Marc: Coming from a social worker background with studies in education I would say it's true that childhood





is by far a very, very important period in everyone's lifetime, that it determines a lot of your later character, actions, values, etc. The subject constitutes itself within a field of tension between self-determination, influences from your environment and from what is in a way determined in your genes. That means you come into this world with nearly nothing, you can say one is a blank sheet of paper, so the very first years determine the directions how you will act as a person in very, very subtle way—in very simple situations of your life, like how will you be able to cope with loss and death if you had two parents fighting your very first years through, with you watching it? Do you know what I mean, if you got any questions, if I should go more into the detail, please contact me. I had a nice, in fact very nice early childhood. Well, I saw my parents fighting a lot, but the rest was just paradise. I was loved, and I stood in the middle of everyone's attention. When I was 6 my parents finally divorced, and it took very, very, very long to understand what happened.

To me the feeling of loss of a person is traumatized, I lost my father that way and then he always promised me the blue of the sky, but never, ever held a thing, until I finally decided to don't give a shit about him and I excluded him when I was 16 or 17. It took me more than 10 years of disappointment to finally be able to take that step; from that point on I didn't have that many feelings for him at all anymore. It was kinda like that naive, movie behaviour: "He is not my father anymore!" The last time I saw him, was when I didn't see him for 1.5 years, and I once again put hope in this meeting. He didn't ask me how my life is, what I am interested in, what my beliefs are, how my relationship with my girlfriend is. I wanted him to show interest in me, my personality, but whatever, all what he did was give me a hug and ask me if I want to taste some "delicious, self-made Italian (he was Italian) salami"! Anyway, we ended up arguing, and I didn't talk to him anymore that evening. Melanie said I should, because what if he dies, what will I be thinking then? And guess what, one and a half years later, he died. That was the last time I saw him. This was kinda the 3rd loss of him, this time forever. And it took me 10 months to be able to cry a tear and admit that I still loved him, because fuck, he was my father, so... after all, I still can say, these tragedies made me a wiser person, I have gained a lot of self respect and self esteem, living and coping through all this.

I remember one night crying since hours in my bed being angry and upset, I felt he was guilty for my pain, I found him guilty for being such an asshole all through his life. Well, that night I looked up to roof and imagined that he could hear me, and I told him I am not angry with him anymore, I forgave him, and suddenly I felt such a strong feeling of relief. I don't know why I write this now, maybe because I am in the middle of losing my true love, or what I thought my true love is, and I have to remind myself that one day I will feel happy again, and that I can survive this immense and deep fucking pain.

I got involved with punk/HC when I was 15/16 first. I liked the current metal/Hc thing, like Biohazard (I am not ashamed to say that, even if I commit commercial suicide and all the fans and supporters of my band and label would think I am stupid now, hahaha). A friend of mine had a lot of LPs of bands like Youth of Today, Gorilla Biscuits, Nations on Fire, SOIA, Agnostic Front. NYHC was attractive to me, but bands like Neurosis really caught my attention too. Some German punk like Boxhamsters and EA80 really did for me too at that time. Well, I started going to shows at the local squat. I tried to become vegetarian when I was 16 after I got the Nations on Fire, Burn Again MCD, the song "4 More Reasons" caught my attention, and I decided to not eat the flesh of animals anymore. First it was hard to resist the sausage in our fridge, but after a few months I became an ovo-lacto vegetarian and 10 months later a vegan.

Well, Straight Edge... that's a thing, I never actually called myself straight edge or was outspokenly sXe, until I found out about bands like Downcast,

Struggle, Groundwork, Policy of 3 and fucking Chokehold, who are the kings of XXXMOSHXXX, dude! Just kidding, these bands were a very good example to show me that sXe is not only Victory Bands, that have absolutely nothing to say like Strife, or if so then some very doubtful, right-winged, conservative like Earth Crisis as an example. I didn't like to see myself linked to that scene, it was so much about fashion I always thought too, but if I look at my self today, I cannot complain much about that as I belief of style to be something also to express yourself and I like looking "cool and sexy" on my own terms, do you get me? Whatever, I would say it was rather a development than a decision to be straight edge, I also talked to a friend of mine (well, Christian who played in Mine back then) about how he thinks and judges the whole XXX thing and scene. He stated some points that really made sense to me and that I could relate to.

I figured out that being straight edge for me is a personal choice as well as a political statement. I did booze and smoked hash when I was younger and I wasn't really good in knowing when it was enough, when I better should have stopped, because I nearly always puked the fuck outta me. So first I kinda stopped that more because it didn't feel good to me, because I couldn't handle it. Later then, and I still agree with that, I figured out that it's also a way to say: Well, society fuck you, I won't easily be absorbed by your useless crap, fuck you and your drugs, your tradition to drink, smoke. I couldn't see anything revolutionary with getting totally wasted at all, as well as I didn't like the taste of beer and wine, whatever alcohol that much, and smoking cigarettes totally sucks anyway and marijuana seemed not to work with me.

Personally I would say being drug free is showing respect and love to yourself, me, myself and I can draw self empowerment through that when I feel all fucked and depressive. I treat my mind good, that is also really important to me. Well, basically straight edge means fuck you, I won't do what you tell me in your advertisements, in your little superficial cliques, stereotypes of the generation X. No one ever asked his/herself why the fuck did I start it, why do I drink alcohol, DO I REALLY LIKE THE TASTE of beer, wine, whiskey and cigarettes. It's a part of socialisation, a part of this culture, so...

I just wanna make it clear that I absolutely don't care if some is poison free or not, because that would be really ridiculous to decide whether one is cool and good and not. I do have friends and band members that do get wasted from time to time and they still fucking rock my world. It's all just valid for me and my writings up there are really not differentiated enough to go into the detail, but some sort of shorty to give you an idea of where I stay personally.

HaC: What does a normal day in your life look like? Are you satisfied with the life you've got? Which parts would you like to do over, and better?

Mare: Well, usually I go to work when I get up, which varies from 7:30 in the morning to noon until 5 p.m. When I have to be there later, then I sometimes work on the label/distro and stuff, which often means answering e-mails and writing to other people about doing trades, updating the website (www.scorchedearthpolicy.de) doing reviews for the wholesale and mailorder lists, packing boxes and bringing them to the post office. So basically when I get home, or before I go to work I do shit for the label, eat, listen to records. I do not live an exciting life. I do watch some TV sometimes, but rather to have something where I don't have to think about something. I do think a lot about me, relationships, tension between people, and how it comes that this and that works this and that way. Somewhere in between this I hang out with Melanie, or my band mates, or Bernd who I do the label with.

Well, I guess I fight the same struggles like people everywhere, boredom, work, I am pretty much satisfied with the opportunities that I have in my life. I am happy that I have a band and that we can play shows on a solid regular basis, that we get positive feedback

from everywhere, but of course there are things that I would like to have changed, for example I would like to have more time for myself, to read, to educate myself, and spend time with people to manifest and work out friendships/relationships and stuff—not that I don't like my job, not at all, but I would rather just work 5-6 hours a day and not 37 hours a week, you know, that sometimes really makes me mad. I don't know if I would like to do over something in my life. There are things that I fucked up but I learned very, very much from my mistakes, so I'd say it's cool how it is. I'd like to think that there is something positive you can draw out of almost all things if you care about that.

HaC: I think one of the main reasons people aren't satisfied with their life is the pressure they've got from things like television, advertisements, beauty magazines. I don't really believe in today's opium of the people—television. Don't you think such things make people apathetic? They work, eat, watch television and go to bed? And they are happy?

Marc: If they are happy? How should I know, ask them. They probably would claim they are, but I guess it's because they don't know much different. I agree that a lot of bullshit we have to face or we even invite in our lives can fuck up our views of ourselves, like how we should look like. Our body image is very much influenced by the mass media, if you ask me. We are told how to act, how fit into our roles as man, woman and fulfill the expectations and what we should buy to be cool and accepted by a certain group of people. But that doesn't necessarily mean that all people that watch TV are suckers that accept and allow everything in their lives and these fucked up concepts and ideas about how "life is." TV can make people apathetic. I watch TV, sometimes even to relax and to watch convenient entertainment. I am not perfect. I give in to these things once in a while and then lately I figured out that I used it as a way of escape to not deal with my heavy problems and my life crisis, that I went through.

You know, it's nice to sit back and shit, but I have to admit, I haven't dealt with my pain and sorrows because I was watching these nice, superficial video spots or sitcoms. They made me forget my world for a few moments, and especially when coming home from an exhausting day of working with kids, these non-communicational ways to kill time were like little downers to my problems. You have to watch out carefully not to be involved in it too much, because TV easily gets you and then you are caught up sitting in front of this and that sitcom, TV-Show, Soap or whatever it is.... "They work, eat, watch television and go to bed? And they are happy?" Fuck, I guess many days of my life lately look like these and I gotta say I am not that happy about it, really! My goal is maybe someday to have a job at a record store or have my own record label/distro thing so that I can live of it; I don't have to be rich. Although I like my job, lately with all my depressions and problems it was just a constant pain in the ass to deal with kids, humans in general. I felt very much not at the right place at all.

HaC: So, now comes one of my always returning questions. I guess it's because it really kept me busy for some time. Do you believe in eternal love, love till death? Do you believe it's mankind's nature to stay with two for the rest of their lives and be happy and in love? I mean with all these divorces lately.

Marc: I do believe in eternal love and I like the idea of infinite relationships, although I haven't found it yet. I have learned quite a few things in my relationship with Melanie, one of them is to believe and strive for something you described. I don't think it's "natural" to stay with only one partner, just simply because I don't think in terms of naturality and since you can see lots of different ways to live and love (mono/polygamous, hetero/homo/bi-sexual etc...). It is all natural, because it all comes from a part of nature: us! (By the way: go figure you stupid hardline fukkk!) However, everyone must find out for him/herself with what he/she can deal with, what he/she wants, not only regarding the monogamy/polygamy discussion, but with life in general and in every relationship things will and are

meant to be different and we have to deal with each other and strive for happiness rather than stale and boring lives, which can be a result of a bad relationship. Sometimes it's necessary to break out of the old habits and leave the shelter a long term relationship is providing and head on to new things, because the relationship simply wasn't healthy anymore. But I do think that many of us are looking out for a partner that strengthens us and backs us up without a doubt without asking questions, a best friend, lover, partner and beyond. Well, that is my idea of having a "perfect" relationship, of course that doesn't work without sacrifices, but I will sacrifice for the ones I love. And of course things are not that easy—problems and fights and hurting are part of it, you simply have to deal with your partner's defenses and problems as well as with your own and be able to learn and to be sorry.

I come from a broken family. I saw my dad running after my mom with a kitchen knife and I was trying to save her with a whip, but of course I wasn't able to do shit. These memories are burned in my conscience and LOVE 'TIL DEATH was something that was just beyond my horizon for almost my whole life, until the very last few months before my old relationship ended after 6 and a half years. That sounds harsh, and it really is, but it's alright. I feel fine lately and life is good. It's just hard to remember it sometimes. See, once I will have a new love and relationship with all the positivity and a heart full of desires and dreams.

I think the increasing number of divorces in the past decades has a lot of different reasons, economically, politically and also through the criticism and slight change of the sexual identities of men and women. It would take me maybe a few pages to go into the and won't do that now. If you are interested in what I have to say on that certain issue then drop me a line or talk to me at a show.

HaC: What do you think of a topic like abortion? Should it be made (il)legal?

Marc: Man, you ask questions... how should I ever be able to respond quickly? This is, of course, a touchy subject, and books are filled with millions of pages about it. I suggest you read a few books on feminism or with feminist politics... I believe that abortion should be legal, clean and safe, simply to not keep the backstreet butchers in business too, to put it into Born Against's words. I also would like to see more education on sexuality and sex and protection in countries where it seems that a lot of problems are solved the way that young girls with 15 already have their third abortion. I don't think that's good way to deal with the fact we can create new human life. I think abortion shouldn't be a means of birth control. Does this make sense? I hope so. There should be free giveaways of condoms at schools and on the streets. I demand that women have the right to decide over their bodies, simple as that.

HaC: Can you believe in a thing like life after death, or a God? How do you see it and what's the reason you believe in such a thing?

Marc: Thomas boy, you want me to respond quickly and all you ask is questions where I would go on for hours and pages if I was in the mood and had more time, but since we are in a big hurry, I won't answer this one, simply because there could be so many misunderstandings and I am not sure if I could point my opinion out clearly enough now... please understand. I don't believe in any kind of religion or institution, but I also am no atheist. I want to quote a good friend of mine on this here: "You can't prove that god exists neither can you prove that he doesn't exist!" I believe in us being spiritual beings and more than flesh and bones.

HaC: So, to end, what's gonna happen to Man Vs.

Humanity in the future? Any new releases, revolutionary pamphlets or such?

Marc: Alright, we recorded a song in November for a split 7" that was determined to be released with Bury Me Standing from Tucson, AZ who have Brendan from Groundwork and Absinthe singing. The record will be released on Per Koro and should be available in the states through Stickfigure Distribution in August 2K. Right now we are finishing our recordings for the upcoming 6 song CD entitled *In the Line of Fire* for Troublemaker Unlimited outta New Jersey. I think we will record these songs this spring and they should be out in September. You'll be surprised, we sound pretty different. We also have plans to release a CD with all our 7", split 7", comp songs and techno remixes this year. Hilmar, one of our guitarists, left the band and became a dad in June this year. Also, our bassist left the band after some personal troubles we had with him. Sascha from the band April replaced him. We still have to look for a new skilled guitarist that fits into the band, which is pretty a hard job around here in the southwest of Germany.

HaC: Marc, thank you very much. This must have been the longest and craziest interview I've ever done. You rule! Anything you'd like to say?

Marc: Thomas, THANK YOU VERY, VERY MUCH for letting me run my mouth. This is really appreciated. I want to add that these are MY opinions and not necessarily the opinions of the rest of the band. We all are very different and have different beliefs. Since I write a lot of the lyrics, you may have the feeling that Man vs. Humanity is uptight political band—that's not true, but we are not blind and apathetic. To us it is important to learn how to get along with each other and scream, cry, rock and puke out what is in our heads and what fills us with pain and fear, which are all different things to everyone of us since we are all unique individuals.

Anyone that agrees or disagrees on certain thing is encouraged to get in touch with me though the address below if you are able to talk and not just try to piss me off—constructive conversation and critique is welcomed, positive or negative. I hope I was able to point out my ideas and opinions in a proper English so that it makes sense. I also want to say that at some points of this loooooonnnnggg interview I felt so miserable that I wasn't really able to totally focus on what these questions were about, and that was also a reason why it took more than a half year to finally finish this conversation. (Crazy!) Of course this is not what I am ALL about, this is a part of my ideas, my personality and values. You should know how much you don't know about me. I am aware of the fact that many of my writings are very, very personal, that makes me vulnerable and an easy target, but I want to share my experiences and ideas with the world, and maybe one or two of you or more can draw something out of it, and that's worth it—but you should all know how much you don't know about me, before you open your mouth and spread stupid gossip!

— Peace, Marc

**There are a few people that I wanna thank for being there for me in the last couple of weeks and months that showed me that the world isn't totally up and rotten, and I think I want them to be mentioned here: Bernd, Wotienke, Brian, Andrea, Ernie, Jon, Amelia, Matt, Little Jen in New York, Lex and Rosie, Melanie, Jakob and my great mom. I love you!*



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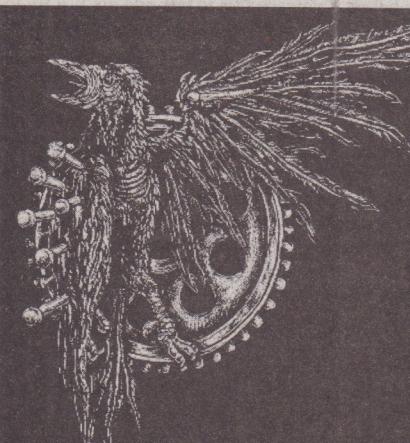
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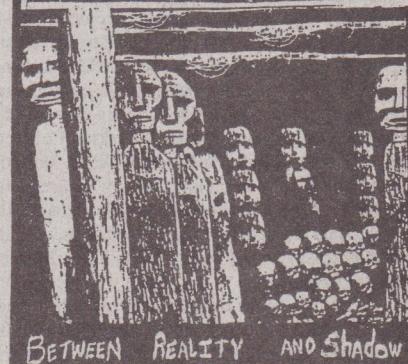
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To be honest it's been difficult for me to decide on how I would write this, although it's been a while since Lisa asked us to tell a little about what goes on down here in terms of a hardcore/punk scene. I still can't decide whether to refer to what in the general opinion is considered a punk scene, which in my opinion is mostly bullshit, or refer only to what I consider to be a worthwhile punk scene and leave aside all the crap that doesn't deserve to be given much consideration. Well... I'll try to pitch in a bit of each, making it clear that this is my personal opinion as a participant and observer of the countercultural spaces I believe in some way are punk (DIY shows, 'zines, distros, labels, bands, collectives, etc.).

Chile, like many other Latin American nations, has suffered on various occasions the experience of a military dictatorship (1973-1988). A dictatorship known for its oppression, bloodshed, disappearances, torture and expulsion of anyone considered an enemy of the state. These facts and figures were responsible for radical social and cultural transformations which extended from the violent political polarization of the nation and the destruction of various cultural institutions to the neutralization of the general population (political parties and organizations were prohibited, various cultural spaces were shut down, etc.). In spite of the violence exercised by Pinochet's regime, during 1983 and 1986 people were sick and tired of living under tyranny and the continuous failure of the economical reforms imposed by the right-wing economists therefore they decided to take the streets and express their outrage. During that three year lapse, Chile, especially in major cities like Santiago, Concepción and Valparaíso, was in the verge of a social revolution. Thanks to this, during the '80s, various left wing groups re-organized along with the appearance of new countercultural movements such as anti-dictatorship coalitions, gay rights movement, feminist groups, and other forms of popular uprising. During the '80s repression also increased. The general environment was one of permanent tension with daily curfews and raids. Some underground artistic movement arose as a response to the context, one of them being punk. Punk was very close to the artistic underground, punk shows were secretly held sometimes in art galleries, warehouses, bars, etc. in coordination with theatrical groups, and artist collectives in general. Bands like Caos, KK Urbana, Anarkia, Políticos Muertos, Pinochet Boys, Vinchuca, Fiskales Ad-Hok, etc., were the first punk bands to try to create an alternative to the apathetical youth culture the dictatorship had created. Most of these bands, with the exception of Fiskales Ad-Hok and Políticos Muertos are no longer around.

In the '90s, once democracy has been restored, everything changes, the tension relaxes to the point of disappearing and the birth of a democratic free market economy brings forth the gradual progress of general stupidity, therefore destroying any possible destruction of the social structure, economic policies, and constitution left by the military and right wing. During the mid-'90s a more organized and established hardcore/punk scene begins, clearly separating itself from any mass media defined concepts of punk, which meant creating a scene free from the more commercial punk bands like Los Miserables and Fiskales Ad-Hok which were on big labels and whose politics were considered shallow by the new generation of punks.

The beginnings of this new scene, mainly in Santiago (Chile's capital) was based mainly on people who identified with certain ideals like the DIY ethic and a rejection of the conformist society born from the neoliberalization of Chile's economy, not everyone involved was politically active or conscious, there was still a certain degree of innocence and apathy, that would explain why sometimes bands like Justicia Final (an openly racist and homophobic NYHC influenced band) were invited to play with other punk bands due to

supposed friendly relationships between some of the band members with other band members. This tolerance in some way provoked strong divisions among bands and public, and at the same time made some people accentuate their personal and collective politics to in some way create a more "progressive and politically correct" punk scene and that's when topics such as sexual liberation, feminism, anti-sexism, active anti-fascism, animal liberation, etc., came into the picture and became guidelines for the more "intelligent" punk bands.

Among the more political bands, the ones that stood out were Disturbio Menor (they broke up a while ago but released two tapes through Masapunk Discos and a 7" on Sin Fronteras Discos from Minneapolis), a band that fused '80s hardcore a la Black Flag with a more modern sound similar to bands like Seein' Red. Two of their members were part in creating the first DIY punk label Masapunk which is to this day active and openly anarchopunk. This label later released tapes and CDs by other local bands like Silencio Absoluto, Enfermos Terminales, Redencion 9-11, Mal Gobierno, En tu Contra, Insurgentes, Praxis, Altercados, etc..

Another important band during the mid-'90s was Silencio Absoluto, an '88 American hardcore influenced quartet who had a big following and was responsible for starting the straight edge scene in Chile although the only straight edge member of the band was the singer. They were featured on the first Masapunk release, a split tape between them and Disturbio Menor. The singer is now in a band called Entre fuego which soon will have a debut CD out on a new label called Agitación Discos. Another band was SND who had a more old melodic hardcore sound, whose singer and guitar player later formed Redencion 9-11 (pounding and noisy hardcore). They have a split tape with an Argentine band called 720 and they are also planning on releasing a new record soon, the recording seems to be going really well so it's expected to be a great record. Enfermos Terminales, also a political punk band, had broken up for some time due to health problems of the singer but they are now playing again and with an ex-member of Disturbio Menor on bass.

During 1997, the first and only SxE bands were born. Fuerza de Voluntad, Asunto, Distancia and Ausencia, these last two are no longer around. Distancia was the closest there's been to an "emo" band, their lyrics were very personal mainly dealing with relationships and love, nonetheless their music was very aggressive and fast. Ausencia was more political, and very similar to Frail. The first two SxE bands mentioned are still active today and are very fanatical on their Straight Edge pride. They have their own scene, very violent and superficial. Fuerza de Voluntad has made a name for itself for having a strong moralist and religious presence due to some of the members and Asunto, who struggle to be the Chilean version of The Path of Resistance and Earth Crisis has a crew that is openly homophobic, sexist and violent. Make your own opinions. I think it's all shit. Due to the apolitical and reactionary nature of these bands, they have a large following and usually put on large shows at big venues with non-political bands (of course, any kind of idea that challenged their stupidity would scare the crowd away) where the degree of superficiality is shocking.

But anyway, there's another space where we share an openly political vision of punk with bands such as Redencion 9-11, Mal Gobierno, En tu Contra, Enfermos Terminales, Altercados, Dia 14, Por Nostalgia, Praxis, etc. About 'zines, most are very bad due to the fact that most are copies of other 'zines as bad as the other, but there are some around that are worth looking into like Agitación, and IdealpolitiK, a 'zine done in collaboration between people from Chile and Washington, DC and which will come out in both Spanish and English.

In the regions outside of Santiago there is also an interesting punk scene with bands like Mediommerto from Concepción, Agujón and Mazoka from Chillán. Also some great 'zines like Nunca Llueve

Todos los Días and Pateando Cabezas from Concepción also.

Well, this is not a complete, there's a lot stuff I left out or forgot, but it's mostly what I see day to day living here. If anybody wants to know more they can write me: Francisco Astudillo (Agitación Records and 'zine/Praxis)/C.C.95-5/Rancagua/Chile

Stasa Pavlovic Serbia

EVERYTHING BUT THE SCENE REPORT

I live in a country that has been associated with nothing but wars for the last ten years. I live in a place where all signs of progress come too late... or is this place where 'progress' of modern society expands to its fullest? If anyone asked you about it, you probably wouldn't be able to at least show the area where it's situated, but thanks to all of the 'wonderful' things that happened here, I'm sure that you know more about our problems than I do... I'm not gonna take you on some in-sight tour on my country's history and economics, it's just too depressing. I just want to concentrate on something we all care about I guess, the spirit of HC/punk. After everything that has happened it's pretty obvious that punk and HC function just like all the businesses, especially for those who are really underprivileged, concerning the country they live in... like me, like everyone else outside the 'rich' border... I am 22 years old, and I've been living in a completely stigmatized and isolated country since I was 12. I haven't had much of a life. I have a passport but am not able to go not even 100km to a concert, not to speak about something else.

This country wasn't always that out of everything like today. Those years that I barely remember fooled every one of us that we could go alongside with 'you,' but no matter... we stayed out. So why waste time introducing new bands, what's the use of that? Like you don't have enough of your own like bands are that important... get real.

I read one awesome column in *In Medias Res* zine #18 by Marko B from Croatia. He talks about the time when "his" and "my" country were once republics in one country called Yugoslavia. It's that kind of a column that sticks in your mind long after you read it, and coincidentally it has a lot to do with the things I'm trying to say here. It has something to do with the past of our country that was not on the West nor on the East of political situations and the fact that gave it something unique. When did we lose this originality and start doing things like the people from the Western countries is hard to tell, but the spirit of Western lifestyle creeps into our lives like a necessity, like a must. All the characteristics of consumer society we started adopting along with what 'being punk' means. We started adopting and copying your ideas and your styles of music and all other things considering punk/HC movement, like it was the only way. Punk, although it tends to be something else, was sold to us like all the other products of the Western civilization, like Coca-Cola and wars. For a moment there we thought that we could be like you and accepted by you, because we acted and did all things like you, like becoming more concerned with who is sxe and who's not, but I guess we always stayed out. You know what I'm trying to say? No?

It's like you don't need us. It's that simple. Your 'scene' is like everything like your civilization: maximum production, millions and zillions of bands and 'zines and activist organizations and all that you need. So, who needs something more than that? On the other hand we live in this really large cage called "our dearest country," and we try to think we are leading normal lives, but we are on another planet as far as I see it. So we need to reach out to see that there's something more than this town and this street and this flat... but you don't, you don't need to see this, because it's anything but a pretty sight. You're able to choose what picture you'll look at and I bet that you'll rather look at the beautiful city of Amsterdam and Prague and Paris and all your

fellow capitalist sights. Anyway, media says it's not even safe to look here, so why should you even bother. I live in a Third world country, and this Third world country is in the middle of Europe. Any country that is not your country is actually a Third world country. We're the underdogs.

I actually never really thought about the international punk/HC scene before, I just didn't pay that much attention to that. Why? I also had a pleasant life. It was peace at least, and around here it's considered a luxury. So I was interested in everything but the political life... until the bombings. It's not like the whole world turned around for me, but I just couldn't deal with the usual topics in HaC, it just felt absurd. I saw that some people would rather discuss such boring stuff than the real problems; or is it just me? It's like there were quite a few letters answering to that guy who called the "authorities" to protect him and his girlfriend from that guy, and not one letter in answer to what Federico from Argentina wrote (see HaC #23). I also read one other serious letter in HaC from an African-American guy (and I think that the topic he was talking about was really important for the North American society). It seemed to me that nobody wanted to get into some kind of discussion with him or about the things he wrote. Whether these letters just simply ignored or were they just not important, or do you even understand the things they were talking about. If you are so concerned about everything, why do you stay deaf to some voices, the voices that are just not fitting in? The question is what does international punk/HC scene really mean??? Does it even exist somewhere in the ether? I'm afraid that is not the case. You know what this reminds me of? OK, I'm into sports... You all know how when some NBA team wins the championship ring it is proclaimed to be the "NBA World Champion" (at least that's what those little flags that hang from the ceiling say), although there's only teams from one gawd damn country that play in the NBA. Do you even know that eventually current World champion is Yugoslavia (not San Antonio Spurs or something)? Anyway, that's not important. What's important is that I think you have that same outlook on the international scene and who is the all-time champion in that category. There's not even second or the third place here ... US of A are pretty self-sufficient in this department, because it doesn't require exploiting the Third rate countries for their wealth and cheap labor in order to function...

...Hey, wait a minute, you do need us! You need us to exploit the horrible stories that could feature on the front covers of your MAGA-zines, to inform those that don't know yet what else has been demolished by the other products of American society. I know what I'm talking about. My boyfriend's, and my story was, by chance (or not?) featured in the *Punk Planet* while NATO bombed our country. We got a hold of that issue and were really surprised to see our sentences changed to sound more dramatic and more American. It's still our story, but the feeling is not the same when we re-read it. Anyway, it was a hectic time and obviously that we made a lot of mistakes while typing, we could understand that, but nonetheless, the story was deliberately changed. And in the end, after everything was over and the bombings stopped, I realized that all the time people were just to anxious to hear voices from the "frontlines," like some kind of fetish or something. Like they wanted to experience that horrible feeling while sitting safe and sound in the comfortable chairs in front of their computers.

It's my fucking LIFE, and for some it's just a story, nothing more, like a fiction. I am so convinced that none of you could care less what happens to me, and even if you 'care' you could never feel the things we feel here, and how it feels to be in this situation, why should you? I know you want to show people what it is really going on in the world, but come on when will you stop talking and start acting? What the fuck did we gain by our stories being featured and in that kind of a way in such a big circulation magazine? NOTHING!!! The trouble is that I know it's virtually impossible to change the state of things, I know the

situation, since we all are in the same mess. Why don't we here act and get rid of our dictator, and why don't you? I believe the change will come but I doubt that it'll come from us. I think that we are privileged in so many ways and the revolt most of the times come from those that state keeps a long time in the gutter. I think that no matter how hard we all try and no matter how hard we do it, I think that, with the state of things, we'll never change anything in the big picture. I also oppose that we should stop trying!!! No! What I wanted to say... is that you try not being so American about everything. Like your country is already setting the rules for the rest of the world, and so are you with your 'zines (MAGAZINES) and your bands and everything.

Music is really, really overrated all the time, and I'm afraid that the 'zines are starting to be overrated also in a way that I would rather say that revolution beats 'zines and music any day! Bands, 'zines and books and activist groups are a step in the right direction, but we still got a million miles to go. For example, just flip through any 'zine and you would be led to believe that the most revolutionary thing you can do is buy this and this 7" and than you will make a change! Maybe I got my hopes too high, to expect from you what none of us can do, that is change the world, the only possible solution from my point of view, but let's not fool ourselves no more. We are actually changing so little that we are changing nothing. We are not being able to break the misconceptions that media creates. Let me ask you, what do you think the rest of the world looks like? What do you think I look like and what do you think the place I live in looks like? We are not even being able to create and cherish the spirit of DIY punk/HC at least.

American and capitalist European scenes seem to get along pretty well. The moral of the story is—the ones with the money and resources stick together. The rest of us... we are trying to catch up with you and everything outside our little and fucked up world... we are not even this close...

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Note: "we" and "us" stand for the people involved with punk and HC, not the whole damn earth's population!

Nils Skare Brazil

My name is Nils and I live in Curitiba, the capital of Paraná state; that's south of Brazil, about an 8 hour drive from São Paulo. I know this number of *Heartattack* is about the international punk/hardcore community, but instead of doing your regular "well, we have this band and that 'zine" and stuff like that, I'd like to write a bit about the political situation and the human rights problem we have here in Brazil and Paraná especially.

As some of you may know, Brazil has a serious income maldistribution, in fact, THE worst in the world (about 0.6 in the Ginni index, 0 being perfect equality and 1 being complete inequality). Not only is Brazil's wealth highly concentrated in the hands of a small minority, Brazil's land is also owned by a very small elite, who derive much of their economic and political power from this fact. In Paraná it's not any different; most of the people who live in the country either work in lands that are not their own for long hours and little money or are forced to flee to overcrowded cities.

Founded 20 years ago, a social movement called MST (which stands for Landless Peasants Movement) has been trying to change that situation, trying to promote a better land distribution. It has gained a lot of strength in the last 5 years but, needless to say, it has found stiff opposition from those who are in power. Since 1995, when Jaime Lerner became the current governor of our state, 15 rural workers were murdered, 425 members of MST were arbitrarily sent to prison, 5 were tortured, 45 received death threats, 322 were injured, not to mention 31 attempts of murder. Those numbers concern violence against MST members only

in Paraná, nationwide the situation is much, much worse.

These crimes against MST members are committed by Paraná police officers and militias maintained by large land owners, and there is wide evidence linking these two groups. The number of times groups of heavily armed men wearing masks and carrying police property guns with police property ammo invaded MST camps late at night, beating up men, women and children, burning their tents and threatening to kill everybody next time, can be counted by the dozens.

On the 2nd of May of this year, 1,500 rural workers were coming to Curitiba to protest. At 7:30 am, at about 5 kilometers from the entrance of the city, the buses which carried the workers were stopped by the police. There were 1,000 heavily armed police officers, with dogs, machine-guns, tear gas... 11 workers were arrested, including MST regional coordinator Roberto Baggio; more than 200 other MST members were injured and the landless peasant Antônio Pereira was killed. There is evidence that at least 2 other people were killed but their deaths were covered up by the police. This incident is only the last in a series of gross human rights abuses in the state of Paraná.

If you would like to know more about MST and the human rights situation in Paraná, please feel free to write, we would love to share ideas with you. If you also want to know about our scene here in Curitiba (well, it's small in number but there are some good bands like Family, White Christian Disaster, Colligere, Test Ban Treaty, Left Behind and Russian School of Ballet, not to mention a couple of 'zines like *Gritando Contra os Muros*, *A Vida Simples* and *Apocalypse Wow* and the DIY record label we just started called L-Dopa, which aims at selling politically motivated music at the cheapest price possible: hell, we sell CDs for US\$2.50!) please write. My address is:

Nils G. Skare/Caixa Postal 1860/80011-970/
Curitiba/Paraná/Brazil; l-dopa@antisocial.com



Dan Australia

Living in Australia—, it's easy to feel isolated from what's going on worldwide in hardcore—or more specifically, the American scene, as this seems to be that which dictates what happens worldwide at any rate. Knowing that the same thing would apply in reverse, I'd like to share with you a story.

I'd better explain who I'm talking about in this story. My name is Dan, and I'm the "author" of a hardcore 'zine called *NoLongerBlind*. My best friends started a 'zine a couple of years ago called *NoApologies* dedicated to confronting sexism in the Australian hardcore scene and bringing a pro-feminist perspective to hardcore. It was a pretty successful venture in my eyes, as it was compiled by a broad group of people, male and female, with many different perspectives on sexism and Australian hardcore. It was followed up with a second issue soon after, and then lay in limbo for a while. The second issue was pretty interesting, but not as effective as the first in bringing forward the sort of questions and ideas in our hardcore scene as had the previous issue.

Early this year three of the girls originally involved in the project—Kirsty, Jyoti and Michelle—started to compile a third issue. Their aim was to broaden the horizons of the 'zine and make it more accessible to people outside of the hardcore scene. They wrote about virginity, spirituality, vegetarianism and sexuality. Sadly, it wasn't as "open" to contributions as previous issues, however I offered to write something for it on male sexuality, and they said they'd be happy if I did.

I wrote a short article about male sexuality in the space of fifteen minutes on the deadline day, and gave it to the girls. They printed the 'zine up, and returned home very upset with the article I had written. Anyhow, I'll go into this later. I read the article, and was pretty shocked at what I had written, and so I decided that I really had to get it out of the 'zine, and

they wanted it out! Basically, the next day I pulled the article I'd written out of the one hundred 'zines they printed and burned the paper in a hellish bonfire. After that, I sat down and wrote the following article I originally intended to put in the newest issue of my 'zine, but decided it should reach a larger audience because it deals with some pretty important issues. Here it is:

"Yesterday morning I went to write an article for *NoApologies* fanzine about male sexuality, and the 'myths' of the male orgasm. However, when writing this article I succumbed to the exact problems my article was meant to bring into question, and it came across in a most demeaning and unintelligent way. Last night, after reading this and having my sisters confront me about the article, I spent two hours crying my eyes out. This may come across as no revelation, but male sexuality is so distorted in our society, that we don't know how to express ourselves sexually. We act in roles set out to us by our culture; our culture has dictated our sexuality. My article set out to attack these, but I ended up perpetuating them by using the very tools of the dominant culture and its narrow minded presentation of male sexuality.

"I spent two hours crying, letting out the pent up pain and anger I feel at feeling this way, and having expressed it in a way completely different to how I had meant. Sexuality in our culture has only been delivered in one way: on a plate, down our throats, and we find it difficult to express ourselves in any way subversive to this norm. I spent two hours crying because what I meant to write was supposed to smash that plate and everything on it and in it; but ultimately I had just added an extra serving to it. I spent two hours crying: part hate, part pity, part pain, part anger, all due to the way my sexuality has been defined by a culture I want no part in, yet I am still a part of. They could not put the article into their 'zine, understandably, and I couldn't emotionally deal with what I had written, because I didn't want it in there (!), and so I could only cry.

"Men are presented in our culture as slaves to sex, slaves to their dicks and to the distorted images of sex presented to us by this culture. Men are presented as if their prime motivation in life is to 'score' (albeit selfishly and for their own needs).

"The truth isn't far from this, but I still believe the majority of men are very confused about their sexuality, and I'm not talking about this in terms of sexual preference. I'm talking about this in regards to the way we treat women, and the way we treat other men, and the way we feel about sex and the way we feel about orgasm.

"Kirsty made a very valid statement in her article in the same issue. Orgasm, the end result of sexual pleasure, is so emphasised as the key element of sex, that it distorts our views on the experience of sex. Personally, it is the experience of sex that is important. The production rather than the product.

"However, what I mean to emphasise is that what has become accepted as 'orgasm' in our dominant culture is NOT 'orgasm.' It is 'ejaculation,' something completely different to orgasm. This is an important element of dominant culture's presentation of male sexuality, for ejaculation is easy to achieve, and if this is the accepted idea of what an 'orgasm' is, then this reinforces the idea that men are 'easy to please,' 'shallow' and 'one dimensional' characters. In a survey conducted by *Certified Male* magazine, only 1 in 4 men said they achieved orgasm through sex every time, and even 1 in 3 claimed to have faked ejaculation. Ejaculation is such a key element of male sexuality that the idea of not ejaculating during sex is both confusing, and a threat to masculinity and accepted views of male sexuality.

"Orgasm, on the other hand, differs from ejaculation in that it is the complete elation of being, it is mind-blowing and extremely empowering because it shows that we are still connected to our bodies and nature. It is extremely confusing for people to understand this, because we have been brought up to accept that ejaculation is the physical expression of male orgasm. Ejaculation has become a mechanical thing, it

has become distorted through a culture of confused minds and sexual repression. While ejaculation offers sexual release and a level of hormonal bliss, it does not offer the empowering experience of an orgasm. Male orgasm cannot be expressed in any way, just like female orgasm, but because ejaculation is the physical result of sex, it has become easy to associate the two together.

"The important thing about orgasm is that it can be achieved, and is most achieved, without ejaculating. Read about Tantik Sex, which is a very spiritually empowering sexual experience. Having mutual respect with your partner, male or female, as another complex human with their own sexual needs is something that dominant culture doesn't emphasise. We have been separated from our bodies, from each other, and from nature, and sex has reverted from a beautiful, empowering spiritual thing (and I'm not trying to come off as morally superior, as I understand that people have sex for pure enjoyment, but it is even then a beautiful and empowering act) to a mechanical reflection of what our society has presented us to be sex. The important thing is, that sex cannot be recreated in the images of life. Sex exists in the act itself.

"I think that males need to open up and learn to express themselves sexually in ways, not only subversive or conflicting to dominant culture, but in their own, beautiful way. We have been brought up to view women as objects, but we know inside that they are wonderful, beautiful human beings, and we need to try and understand how our relations with women have been influenced by dominant culture, and thus throw off the chains of sexual repression. We have been brought up to view homosexuality as 'weak' and 'unnatural,' when it takes tremendous strength to be homosexual in our culture (the word 'fag' should be used as a compliment to people strong enough to go against a culture with a history of vile sexual repression) and there is nothing unnatural about love or sex, ever, provided it is between two mature mutually consenting people.

"It is true that our culture feeds on sexual imagery based on the exploitation of a certain image and a certain sexuality. Therefore, it is important that people are able to talk about sex in an open manner (and yes, we can laugh at it, because sex can be funny!!), are able to have sex with anyone (providing consent, of course), and provide our own lives and the lives of the people around us with realistic representations of sexuality. This is sexual liberation, and it starts with you.

"And, for me, it started with a cry."

Thank you for your time. If you'd like to discuss the issues I've raised, please get in contact. Copies of *NoApologies* are free, but because of postage costs please send US\$2. Copies of *NoLongerBlind* are US\$3ppd. Contact from the same address: 74 Gladstone Ave/Wollongong/NSW/2500/Australia. Or, email: nxlb@yahoo.com. Love, DanXXX



THE DIY UNDERGROUND VS. THE BAD GUYS

As a "veteran" activist involved with the "underground" for half of my sorry-ass life, one of my strongest conclusions is that the DIY vs. mainstream debate is THE main reason for turning the movement cripplable and useless both outwards as a revolutionary force and inwards as a community. One bright day when revolution triumphs we will laugh about those miserable old days when we were such pathetic losers, debating our throats and keyboards dry about "selling out." This debate bothers 99% of underground people 99% of the time and that within itself is a reason for being weak. Pure math—all the time and energy that could have gone to more productive avenues.

I wish that we could concentrate on creativity and action without pausing for a minute to check where this or that line is drawn, who's drawing it and why.

A weak, defensive community is typically obsessed with its borders and defining lines and is

pathologically afraid of being "tainted" or diluted by the outside world, based on an absurd notion of purity (moral, economical) which have never existed in the first place.

It is necessary to define yourself at first, when you just discover you see things differently. You have to protect yourself from all the bullshit and get your feet back on the ground. The question is what's next. After you know who you are, do you have to keep drawing those lines to separate you from others? Let me get personal here—I'm from Israel. As an 18-year-old anarcho-pacifist, I naturally didn't want to do military service, which is compulsory. After some hassle and conflict, I managed a discharge on "psychological" grounds. I never looked into the report written by the army shrink who evaluated me. I dismissed it as "of course they would label me mentally unfit for not thinking the army is a good thing." Years later I read the evaluation again and realized that some of it was quite insightful in relation to genuine personal fuck-ups I had. One thing was a problem with authority—it's not only that I opposed to it ideologically, I was practically paralyzed in front of it. It made me unproportionally stiff and terrified. There is a difference between opposing authority to going psycho in front of it. Actually, you can't fight it like that at all. Another point was me being afraid of feelings. I wrote and sang about love and anger much more than expressing it with people I know around me. I suspect that quite a few underground types shared this problem.

The underground is mentally ill, severed to pieces by a rotating blade made of alternating superiority (the holier-than-thou syndrome) and inferiority (we are a weak, persecuted minority and they are the big multinationals) complexes. We have a problem of basing our community on "right-on" views or activism alone. It is based on the notion that "we" are radical for the right reasons as opposed to, say, white trash kids sporting Rage Against the Machine T-shirts. It is based on hatred, alienation and fear towards "ordinary people." Again, these feelings are initially justified but not if you consider yourself to have outgrown your teenage fears to be able to confront the world, or more accurately seduce the world to move towards you.

I have witnessed so many situations where a "right-on" view thinly disguised a full-on asshole. I have also met numerous people who are "part of the system" simply because they don't share my background and analysis of society, but are nevertheless beautiful, genuine, vital, noble and sweet persons all-around... on either "sides" there are people I would align myself with or stay away from. Our very analysis, which is dividing us from good people, is lacking—being part of the system is inevitable to an extent (without dismissing the crucial importance of DIY). A mentally balanced politically involved nice guy/girl signed to EMI is not the enemy the same way a mars-bar gobbling sociopath owning a DIY label is not a comrade. The worst extreme I encountered is people who refused to be happy because that is somehow mainstream...

People also have different talents and abilities. If someone is capable of using a mainstream arena on his/hers own terms, they shouldn't be dismissed for going out and doing it. A small market is still a market. We all use money. We all watch television. We are tainted and diluted from birth. Which in no way contradicts being daydreamers or troublemakers... the underground is a SPIRIT, not a shopping list. If revolution triumphs today, there are quite a few DIY people, who would probably collapse when having to actually take part in a co-operative, compassionate new society. DIY in many cases nothing more than a small market with more specifically defined sets of consumer preferences, thus serving as a vitalizer to the market as a whole. Buying limited editions because they are limited is the same consumerist mentality of buying a Picasso original, as opposed to buying/doing/experiencing something because it gives your life a taste.

I buy music that I find revolutionary IN SPIRIT—the power of its content overshadows its position in the market.

It seems like we don't really feel we have something good to offer **EVERYBODY**. We tell ourselves that it is enough to do what we want without sharing it, because at least we are not "collaborators." We settle for being losers, masturbating in our secluded miserable basements. We don't believe in ourselves to be strong enough to take our creation to the outside world and still remain ourselves.

I think that our music and way of seeing things is immensely strong, beautiful and pure and can change people even when it is channelled through the mainstream. I am weaker than EMI as an economic entity but am tenfold stronger as a creative spirit. I believe my work to be able to shine in the worst contexts and conditions.

Creative freedom is a struggle everywhere—you can face confrontations and limitations in the underground scene as much as you would have facing a dodgy record contract. Peer-pressure in small communities is sometimes worse and more repressive than any contractual small print.



HARDCORE MUSIC AND SOCIAL STRUGGLE IN THE SPANISH STATE

First off, here's Canino. I'm playing drums for the anarchist band Sin Dios and also take part in "La Idea" (releasing and distributing Libertarian stuff). Many of you are probably wondering why I'm not headlining this report with "The scene in..." something I'm not into because I don't believe in something called scene. I have nothing to do with some people from the so-called scene who are only into it for the music and tattoos, with old competitive metal attitudes or the bullshit left-wing macho-oi! pride. HC/Punk as I view it is a cultural spreading part from a wider movement which is the social struggle against capitalism (which is still starving, nowadays, more than 6 million children each year). And if you don't care about these issues, knowing the facts, you're no more than another piece in this murder-system. That's why I'm reclaiming from this mag to get back to the true DIY spirit and struggle which was always an important part of Pnxn.

I'll start off talking a bit about the city I live in, Madrid. Madrid has got 4 million inhabitants and it's the capital city of this fucking kingdom called Spain. In recent history Punk was born close to revolutionary movements at the beginning of the '80s, as a renewing expression from the alternative left-wing. That led to squatting and autonomous movements. Along all these years bands were forming in squats and that was the sort of places where Punk/HC bands were mostly playing live (and it's still going on nowadays). Bands from that age were Olor A Sobako or Anandanada 7. One of the most important squats which helped out to establish and spread alternative Punk was "Minuesa," a place with regular weekly gigs until its eviction in 1994 (these gigs had a standard attendance of 1000 people, with almost 2500 people crowds sometimes). These were all benefit gigs to raise funds for different revolutionary collectives. They showed how people can reach their goals with a decisive self-management. After the eviction there was a decrease in Madrid and nowadays it is still quite difficult to put up gigs on a regular basis. (That's it; many evictions, troubles with neighbors, etc., but there's always people doing their best to keep it up). At this point is when unpolitical HC raised its head, which is not only into putting up gigs in big venues, but into criticizing the struggle, stating things like "HC is just music and family" and the sort, and provoking a rupture into something once big and dynamic. Nowadays most of the gigs take part in "La Nevera" squat, being the minus that it's located in the outside city and there's a need of too many people to coordinate that. It's relay was continued in Barcelona, where the squatting movement has seen a great grow up keeping it up with a revolutionary essence, with more than 100 squatted buildings and 20 squatted social centers with cultural and revolutionary daily programs.

As you may guess repression is stronger at the same time, with a constant hassle from police and the state. I could keep on talking about some other areas from the Spanish territory and Canary Islands, like the Basque Country where there was a huge movement in the '80s with its own so-called "Radikal Basquian Rock," but it could take us ages... Now I'm gonna tell you more about bands and labels I'm mostly into, and true is they're not all represented here, but the ones I can remember now are:

MADRID

—Sin Dios (godless): My band, 11 years playing fast AnarchoHC/Punk with tempo changes. Along these years we released Ruido Anticapitalista ('91), Alerta Antifascista ('93, both repressed in 1998), Guerra a la Guerra ('97) and Solidaridad ('99, a live benefit album for anarchist prosecuted comrades). We've already recorded a new album to be out in September 2000 and recently a videotape came out documenting these 11 years of the band close to the CNT syndicate. We're planning several split records with Aside, Intolerance, Apatia No and a five-way split full length with Seein' Red, E150, Intolerance and Zanussi.

—37 Hostias (37 slaps): More than 15 years in the spotlight playing fast street Punk. Three releases on "Potencial HC" label.

—Menos Que Nada (less than nothing): Young three-piece playing very fast political Punk-HC. Their first demotape is out on "Víctimas Del Progreso" label.

—Lagrimas y Rabia (rage and tears): Several years in the spotlight. They play melodic HC Punk, very political. After some time disbanded their second demo tape is just out, quite a success.

—A Deguello (all out fight): Anarcho-Punk with great lyrics. CD out on "Ruido Anticapitalista" label.

—Agitacion (the shake): I was surprised with their CD on "Ruido Anticapitalista" titled Anarcopunk.

—Potencial HC: Pioneer label with more than 80 releases out, always supporting very different bands (37 Hostias, Anadanada 7, Kausa De Alarma, Puagh, etc.). —Víctimas del Progreso/Crimenes de Estado (victims of progress/murders of the state): Another old label taking active part in the Anarcho-Punk movement for years. Very good releases (Nocivo, Menos Que Nada, Active Minds, etc.)

—D.L.La Idea (the idea): Distro and label run by two Sin Dios members. We've just starting releasing our own records and we've now a shop with anarchist stuff. In the works is PCP (Holland) 7" (out now!), POM (demo), Execradores/Estigia/Grito De Odio three way split, etc...

—Ruido Anticapitalista (anticapitalist noise): Label run by the people from A Deguello.

BARCELONA

—E-150: One of the best bands nowadays. Pretty fast. They've got several splits (Ivich, Unabomber, Darkside Of Soul) and did tours around The States and Europe. Upcoming discography CD out on La Idea/Don't Belong.

—Terrorismo Sonoro (sonic terrorism): Playing Punk, their first demotape is out now on La Idea and El Lokal.

—Gracias A Dios (thank my god): Anarchist three-piece playing pretty fast Hardcore. Demotape out in "Hurakan Records."

—Propaganda por el Hecho (propaganda for the facts): Old skool HC with political lyrics. Good demotape out, self released.

—O.B.N.I.: Crust with female vocals. Their drummer runs *Intelectual Pnxn* 'zine. One 7" out plus two split pro-cassettes with Simbiose and Yacopsae. Out just now is their great split LP/CD with MOB on "Mala Raza" Records.

—Grito de Odio (screams of hate): Four-piece anarchist Crustcore with loads of releases worldwide. Their guitar player has just quit his tape label "Ho Fem Nosaltres."

—Manifesto: Communist HC in the Manliftingbanner vein. Latest great release out a while back thru "Propaganda" label. Now they're named "Manifesto 2000."

—El Lokal: Legendary distro and shop with more than

ten years in the spotlight. Quite a lot of releases out.

—Hurakan Records: A label with some good releases. They did put out that Eskorbuto tribute and together with La Idea and Acracore they're working in the new Gracias A Dios stuff.

ZARAGOZA

—El Corazón del Sapo (toad's heart): HC with melody (not melodic HC!), fast and powerful. A true legend in attitude and political commitment. Two LPs, a CD and some ep's out on "Mala Raza" label.

—Estigia: Powerful Anarcho-Crust. They've just self released a cassette with a really low selling price.

—Monaguillos Sin Fronteras (monacillos without frontiers): Political HC with good melodies. CD out on "Mala Raza."

—Necesidad De Luchar (need to fight): Anarchist old skool HC. They've released a non-profit demotape.

—Mala Raza (bad race): Anarcho-punk label with many years working hard.

ASTURIAS

—Intolerance: The return of another band from the beginning. Noise and commitment. A legendary 7", an LP and different compilations, re-released together in a discography CD with a great booklet. New full length in the works.

—Escuela de Odio (school of hate): Playing highly political NYHC, a couple of 7"s and a great CD El Sueño De Los Que No Duermen out on "Fragment" label.

—Posession: Political low tuned abrasive Metal Core a la His Hero Is Gone. They've released two demo-CDs with the most brutal wall of sound I've heard in a while and they're just finishing the debut CD out on Don't Belong.

—Don't Belong: Label run by Uge, Intolerance's guitar player and *Antipoder* 'zine's editor. E150, Outcry, Intolerance and Active Minds are some of his releases.

CARTAGENA

—Milhouse: Old skool HC with female vocals. Their pro-cassette got great acceptance and lately they've released a split 7" with 2 Minutos De Odio.

SEVILLA

—2 Minutos de Odio (2 minutes of hate): The Sevillian Crudos so to speak. Split with Milhouse.

—Idiotizacion Colectiva (collective idiotization): DIY Distro and label with many releases. Lately they changed the name to "Building Records."

BURGOS

—Ruido Activo (active noise): From Ultimo Gobierno's ashes come out this very fast HC band with a self-released CD out.

EUSKADI-BASQUE COUNTRY

—Asto Pituak: Classic Anarcho-punk with a pro-cassette out. New stuff is on the way.

—Pozoin & Eguzki Banaketak: Two distro-labels with many years working hard in the DIY scene.

—DDT: The veteran and most prolific distro/label from the Basque. More than 100 releases amongst records, tapes and books.

VALLADOLID

—Puagh: Anarchist HC band formed years ago. Several 7"s, an LP and their latest CD out in "Potencial HC" with a great booklet including anarchist info. Strong and clean sound.

—Cultivore: With members from Puagh and some other bands. Very strong animal liberation and veganism lyrics. They've got released a pro-cassette.

—Acracore: Young label which released Cultivore and a recent compilation with Anarchist bands supporting the anarchist syndicate CNT.

ALICANTE

—Peke—A Oruga Mekanika (small robo-caterpillar): Good HC with social lyrics. A demo tape out and finishing their debut CD to be out on "La Idea" and "Invisible" labels.

Well, that's more or less what's going on around here. I know there are many people not mentioned, but I think that's enough to be familiar with several bands, collectives and people from here. These people are creating good works, excellent music, in a DIY basis and with a strong anti-capitalist commitment.

Libertarian kisses.

Canino/Sin Dios. June 2000.

These words were written by Canino and updated/translated into English by Uge. I think this text is centered only in Canino's own tastes and opinions, and I know there should be quite a lot MORE to speak about (different political views, different kind of bands, etc). BUT it's true that no other one wanted to spend some hours doing that, so he's got the right to speak about what he likes. That's it. —Uge

CONTACTS:

You can always get in touch for any given infos about what's written above by reaching both Canino or Uge at the following addresses:

—Don't Belong/PO Box 803533200 Xixon/Spain; belong@netcom.es; www.telecable.es/personales/dontbelong

—La Idea/PO Box 18251/28080 Madrid/Spain; sindios@nodo50.org; www.nodo50.org/sindios



We all know that here in Bosnia was war. The war which had influence on peoples lives, their private property and almost everything. War unfortunately had influence on HC/punk scene, which started growing in that period. People started listening DIY bands, club SEBASTIAN worked, the first fanzine appeared. War broke out and put down all those things. A lot of people had to leave their living places, and also lots of them come in town. I'm also one of those people who come in town. So I wouldn't write much about scene before war, because I wasn't in Banja Luka in that period. I will write about the scene after war, scene of today.

The scene started growing in '94, when the first bands had appeared and together with them the fist gigs. Some of those bands are: T.W.N., Propala Investicija, and Revolt which also appeared in that time. Revolt is the only one HC band in the town. At the beginning they played melodic HC. They had few line-up changes on today their sound is some kind of crossover with Helmet tone—but they're still working on their sound. They will enter the studio this autumn and record their first grave realisation. In past time they had two big tours through Holland and Denmark. Members of the band are also members of the organisation "Geto." The main task of this organisation is giving support to young artists in every range. And what is important that they are always ready for cooperation.

Beside "Geto" there is also another one organization in town named "Alterra" which is occupied with organizing "new sorts of music" concerts, and also exhibitions, projections, etc. There is also an organization named "BanjaLukaHardCoreFamily" where I'm the main face, joking of course. Besides me there are some friends who help me. We organize shows only for DIY bands. We already have done shows for: Catharsis, Newborn, Sabot and a lot of domestic and foreign bands. Some concerts we have done in cooperation with "Geto" and "Alterra," and their big support. We also help them in their projects. It's very important that we have unity here.

I would like to say to all bands, don't be afraid of coming in Bosnia!! War has stopped six years ago and everything is OK here. There are not any security problems. It happened that we had arranged concert for Bloodpact and Ruination, but they didn't come. Why? Because a man has been killed in a neighbouring country, 700 km far away. They didn't come because of it! In spite of the fact that to their show come 20 people from other countries who gave a lots of money for their travel only to see them. And than I had to go on the stage and tell those people that there wouldn't be any show! Can you imagine how I felt in that moment? And how they felt? In this case man doesn't know who to blame for it, bands or TV propaganda which is cause of the faithlessness. For example, it's the same like one band is going to play in Canada, and refuse their gig because somebody killed

someone in Los Angeles. I hope you get a point now?

About clubs in town, there is only "KSET." It's good club for HC/punk concerts. Contract between us is that they get money from drinks, and we get money from the door. Under those circumstances, we can always organize concerts and everything goes good. During the summertime there are some open air clubs, like "Hacienda," so we used to make gigs there. It's much better, I think.

Bands which are working right now are: Revolt, Zigmund (they play melodic punk, '77 style, with female vocal) and a lots of new bands. Bands here have problems with place for exercises, so a lots of them don't work anymore. Others constantly change places for exercises. In other towns still working bands: Minut Sutnje (anarcho punk), Genetic Control (HC/punk), Izolant (melodic HC), Pessimistic Lines (Sonic Youth/HC mix).

Fanzines. We had two fanzines in town, *Floskula* and *Podmetanje Neistina*, but they don't work anymore, because of authors laziness and printing price. These days I'm working on my own first fanzine *Satans Little Helper*. I'm going to bring it to print soon. Zigmund members are preparing another one 'zine, too.

There is also distribution with a lot of stuff, named the same like the 'zine, *Satans Little Helper*. Also we have HC/punk radio show on local radio station. For distribution list and other information about the scene in Bosnia, or if you want your band to have gig here, please write to: Zujic Bojan/Cara Dusana 110 TRN/78000 Banja Luka/Republika Srpska/Bosnia; zule_dgsd@hotmail.com

Federico Argentina

So I got asked to write something regarding our scene here in Buenos Aires, Argentina. Well, some time has passed, so I guess I'd better sit down and write it right away or I might end up not writing a single word. First of all, I'm not very sure of what I want to express with this writing, but I hope that this ideas will come up more clearly as I type this. Also I'd like you, the reader, to keep in mind that English is not my mother tongue, and therefore understand that I'm a bit conditioned by this barrier.

I guess the hardcore/punk scene didn't really start here until the mid 1990's. Yes, we had some punk bands in the '80s and a quite big NY influenced HC scene in the early '90s, but it was not until the first real DIY labels and bands emerged that this thing started going on. Up to this day there is not really a strong DIY network or anything like that... it's more like some cool and active people doing some stuff. But it is not easy. It is not easy to play in a band, to put out records, to do a fanzine, to organize gigs, not to say how hard it is to organize tours. The economic situations that many 3rd world countries have to face, does not leave much time or money to do these kinds of activities. I bet that amps, guitars, strings, recording studios, CD pressing plants, printers, etc., are way much cheaper in the US than here. And I also bet that people here might have an income that could easily be 1/3 of someone in the US. That is, of course, if you are lucky enough to have a job in the first place. Maybe it is a difficult concept to understand, especially if you live in a 1st world country, but there's a big despair in people's life here... Not to be able to get a good education, not to be able to get a job, not to be able to put some food in your children's mouth...

I guess when you start thinking about all this, the hc/punk scene seems like a small unimportant thing. Still, as I was saying, there's people doing cool things, like playing in bands, putting out records, printing 'zines, booking shows, etc. So, what I wanted to say is that I can see how most of you people reading this are 100% sympathetic towards the whole situation in South America... However, I do not really see much support to our scene. And I'm especially talking about people in the US... Other than a few exceptions, there are very few distros or labels that would trade records with labels

in South America. I know it is so hard to sell CDs or vinyl of bands no one has ever heard before, more even if they are from some far away country, singing in "who knows what weird language..." But then I don't understand how someone into the ethics of the DIY hc/punk wouldn't be at least a bit interested in hearing what's going on in other places. I mean, surely bands in Argentina might not be as cool as "X" band in DC, and their CD might not sound as good... shit, the record isn't even released on vinyl!

I know that kids only want to listen to bands that "rock" and that are more related to them. I don't know. For me, this whole thing was always about internationalism... to communicate with people from all over the globe. But I totally understand that a kid in Boise, Idaho might want to buy the new CD by the latest hc/emo sensation, rather than a band named "flores del sol" from Argentina (or was that Brazil?). But I can assure you that there are some really good bands, 'zines, ideas, and people trying to make a difference.

One of the most important bands to come out of this DIY hc/punk scene in the '90s was, without a doubt, Los Crudos. I know everyone loved Crudos in the US, as well as in Europe, Japan, South America, etc. I bet if they played in your town, they blew you away, musically, as people, as a whole. What Los Crudos did, I thought, was to give an opportunity to some bands from Latin America to get heard. I mean, when I first heard that this band from Chicago was singing in Spanish, I thought it was a really good way for people in the US and in the world to hear about scenes in South America. But maybe I was wrong. I'm sure that Los Crudos were only so successful because at the end they are a band from the US. Even though the members of the band were from different Latino backgrounds, in the end they were an American band... I doubt any other band from any South American country could have made what Crudos made, if they weren't from the US. So I am not saying that what Crudos did was not great or valid... I'm just saying that it is practically impossible to rally get any attention being from such an "exotic" place as "Argentina" might sound to you.

So I guess it is basically impossible to ask people in the US just to pay a little more attention to the stuff coming out of South America... I imagine how hard it already must be to keep track of all the labels/ 'zines/bands coming out of the USA and Europe alone, to be interested in our scene. But on the other hand I guess what we do here is somehow more valuable in the sense that it must be quite boring doing a label/ 'zine or band in the US... I mean, there's no challenge! Everything's easy! Anyone with half a brain and a bit of money can put out records. Maybe that's why so many labels and bands exist today... Well, it's quite different over here, where our national music is not rock'n'roll. We only have like 30 years of rock history and may be only 5 of indie labels. Still we are trying to do things, and from time to time we run into cool people who support us and are interested by what goes on down here.

OK, I hope this was not too boring to read. People interested in knowing what's going on in the country where Che Guevara was born, drop us a line.

Adios! Federico. Sniffing Recording Industries/CC 3288/(1000) Buenos Aires/Argentina; sniffing@mixmail.com

Avi Pitchon Israel

David Katz, the Fluorescents' 20-something vocalist and lead guitarist, packed his belongings and flew to San Francisco along with his newlywed wife Naomi. I wipe the sweat from my forehead in relief. You won't hear yelping about "Israeli rock—what next?" from me. California, that's what's next! Katz' move might save us all.

Tel-Aviv is being eaten from within by the new elites. Streets of the old north still maintain some territorial continuity enabling a dreamtime web clinging

from one sidewalk to another, but the inner city is turning into a ghetto, encircled by zombie towers.

The local artist and musician community has always succumbed to one mental illness or another— provinciality, patronizing (two sides to the same coin), cowardice, mediocrity. But now, in the claws of Robocop-hyper-secular-neo-yuppie, people drop like flies, having no clue where the blow came from. The miserable, innocent bohemians are being discriminated both materially and mythologically: there is no place to play, and even when there is, there is no room to let true colors blossom. The community turns weak, dumb, victim to bitterness, insanity and addiction. Those who only want to be “left alone to just do their thing” will always adapt to existing conditions: suddenly everybody’s playing defeatist, gloomy, introvert acoustic sets in bar corners. Voices moaning about the “situation” are merely another face of the “situation.”

The only living forces are those who are able to create an environment in which you are sleepwalking, drifting beyond the dominant language and its resistance.

The left-bank* anarchists succeed in achieving that every once in a while, not as an outcome of their bands’ right-on lyrics, but because their events have a strong enough backbone and attitude and character to make you forget about the nazis in the espresso-bar across the street. That is not escapism: it is time and space for breathing clean oxygen.

The Fluorescents are a mix of inner-Tel-Aviv ASLI**, pure aristocratic academism from the city’s suburban hothouses, and high post-modernity. The Fluorescents’ style-über-alles is not an outcome of conceptual effort on their behalf. It’s in their blood. They are not UNDERGROUND in the sense of class/cultural struggle continuum, but DREAMTIME in the quantum sense of bypassing dialectics and creating utopia out of nothing.

Suddenly (4-5 years ago) appears a band manufacturing intricate, precise sound with reference to the entire history of rock n roll, including some reference points which are unprecedented in Israel. Punk-rock, surf, Ricky Nelson. Suddenly you have pogoing mods, in Israel! Hyperactive kids in suits and ties. Fantasyland. Later on they evolve and manage to be style-savvy as well as experimental. Complex and boyband. Bubble-gum stoner and free jazz. Splitting into two—the best cover-version wedding band in the world, and an original, challenging, harsh, broken set. Amazing grace of spine-chilling sweetness, flashbacks, and the deepest, safest, most secret refuge.

But even here there is erosion, a negotiation with reality. Last couple of years we hardly meet, and I don’t go to each and every gig anymore. Recording sessions for a debut CD drag on and on for months. Blagging studio time, going around in circles. The CD has a stark, exposed sound, knowing it doesn’t exist by itself but in a state of conflict against something else, braking on the last minute before turning into Israeli rock, basing itself on an aesthetic of broken symmetries, simplifying the genre diversity into a sound-uniformity leaving you alone in front of the geometrical minimalism, the architectonic blue-print, the alien punctuality of Ram Gabay’s drumming, like the psychopath’s interest in detail. There is less traveling sideshow magic, more blade-sharp modernist utopianism. For the better and for the worse. I miss the psychedelic levitation, but on the other hand there is a link to the origin of Tel-Aviv, a new city with space for the realization of the Bauhaus vision. The CD sounds like its cover: elegant, aristocratic but at the same time clenched, stiff, almost dark.

Parallel to the lingering recording sessions, a liaison with the real world is formed—the Fluorescents’ natural, blossoming aesthetic is recruited, not to say exploited, as ornament to a teenage comic book TV adaptation. Somehow they come out of the other side unharmed, but without any real gain as well. The thing within itself—the band, the music and the community around it—are no longer self-sufficient.

The last concert before David Katz’

departure is as dead serious and exposed as the CD. Katz didn’t make it to the previous concert. The one before that is held in Barbarag, a fab, intimate, dark, home-made soup joint in Jerusalem. The Fluorescents are enchanting, disconcerted and sweet as always. The trio—the two mentioned plus Yanay Nir on bass and vocals—are joined by Uri Cinrot on sax. They play the original set, sounding more avant-garde than ever with Cinrot, sit down for some soup and then play the covers set, with all attendant singing the platters-style backing with them. I’m in the middle of a skunk-induced panic attack. Feeling the frost that is a part of me, the legacy of the great ice-breakers, the deepest place in which I stand alone—and the Fluorescents defrost and embrace me.

Where would I see them next? Never been to California.

*a venue for underground culture operating in Tel-Aviv since 1990, holding hardcore concerts as well as political meetings, fringe theatre, art exhibitions and discussions, etc.

**slang word meaning authentic, original.

If you are interested in the band’s Exposure CD write to: allan@boori.com

Edgar Hernandez Mexico

What’s up? Big hugs to all of ya!! Well, we don’t know much about what happens on the streets with punx, because, well, RAY (bambino) studies in the university, VICTOR (super) works, DENNYA (Durango) works and EDGAR (kid) that’s me, I work too (and have a baby), so we are always kind of busy and when we go out, it’s to do something useful for our scene. Well, we know about these bands that are playing right now, one of them is Degradacion. These guys play gore, not very active. Second, El Santo, this band plays millennium Heavy metal like Dillinger Escape Plan but not so fast but angrier... I think so. Another is Discordia, this band plays thrashy Crust, they’re a little bit active and they are good friends of us. So that’s all we can say, if you want to know a little bit more you can write to the lead singer of Discordia so here’s the address: Enrique Verduzco Calle Ing. Fernando Sanchez A. (antes Michoacan) #7906 (num. Viejo 1716) Colonia Zona Norte C.P.22000 Tijuana B.C. Mexico.

Well, we have a ‘zine named *Tercermundistas* (Third World People), it’s an alternative anarcho punk zine (\$2 world), and we have label called Third World Records and right now we’ve edited a MAHOGANY (Brazil) demo tape and soon CD!!! And FORCA MACABRA (Finlandia) *Histeria* CD and tape, and MAHOGANY//OPA HOSTIL split tape and coming out soon RESIST & EXIST *The Movement...* CD, GLOBAL HOLOCAUST CD and tape, and BATTLE OF DISARM CD & tape. Each CD is \$7ppd world and tapes \$3ppd world, but if you want write first to get a free catalog. And Ray (bambino) & Victor make a ‘zine inside the *Tercermundistas* Collective, named *Solsticio*. It’s a very cool ‘zine about poems & deeper thoughts, but not drug addicted and not stereotyped. It’s a very, very cool ‘zine. I love it!!! (\$1ppd), write to: Raymundo Gutierrez/Mazatlan #4651 Fracc. Soler/Cp 22105/ Tijuana B.C.N./Mexico. And we are going to make a bulletin called “CONTRACORRIENTE” with info and scene reports, activism, etc. This is because we decided to separate our ‘zine because we cannot print the ‘zine very often, so the bulletin is going to be bimonthly and the ‘zine will be Winter & Summer issues, so that way the info will be more fresh with the bulletin. So if you want to send any info don’t be afraid and send it to our e-mail tercermundistas@yahoo.com or our address at the end.

OK, thanks a lot for reading our report, we wish you all a very nice day and good luck and remember keep the peace, and let peace & humanity be our culture... TERCERMUNDISTAS/FE EN PAZ!!!

Tercermundistas c/o Edgar Hernandez/
Apartado Postal #53'D/Colonia Francisco Villa/Suc. D.
CP 22150/Tijuana, B.C.N./Mexico

Johan Vogels Holland

A ‘zine-report from the Netherlands.

Among the many people who find ‘zines an important part of our community, am I. When I go to a show and someone has a box full of ‘zines the first thing I check out are the ‘zines. And the incredible joy I feel when I find cool ‘zines is indescribable. I can lock myself up in my room for complete days with a bunch of ‘zines and read them with soft music in the back. So, as a contribution to this ‘international-punk-issue’ I will give a very incomplete report of, for me important, ‘zines around here.

If I’m honest I must say that there are few ‘zines from this tiny country that cover hardcore and punk and the alternative community as I like it. It always looks like that the majority of ‘zines here last only a couple of issues, are focused on the U.S.A.-scene, cover only the popular part of hardcore and don’t really go beyond the music-aspect of the punk/hardcore-community. Recent installments of *Reflections* ‘zine made me quite happy. Issue 13 has been released a couple of months ago which contained a bunch of interviews which really went beyond the usual music/tour/records crap. The editor and main-interviewer Johan seems to have certain tactics to make people speak easily to him and reveal some nice stories and anecdotes about their lives. Also their column-section is expanding and additional articles in the ‘zine make it more interesting than the average hardcore ‘zine. Though *Reflections* is still very hardcore-music orientated (hence the enormous amount of band-interviews, reviews and hardcore-advertisement) they do a good job adding content to what they cover.

A couple of weeks ago I received a new zine in the mail called *Babylon Will Fall*. This ‘zine appears to be very politically oriented, hence a lot of remarks regarding the World Trade Organisation and articles in which the editors reveal their opinions on current political topics. Also the interviews in this ‘zine prove of a big political and social consciousness. This is only their first issue but it looks promising.

A friend of the editor of the previous mentioned ‘zine does *Affected By Thoughts* ‘zine. And without trying to sound like a market-salesman, this ‘zine is really good. No music-stuff in here, just opinions, information, expression and even a bit of art. It’s obvious the ‘zine is made by a kid from the hardcore-scene, but that’s not the focus. It’s a political ‘zine and I’m waiting for his next issue, issue 3. Issue two was really good and a huge progression regarding issue 1. So I’m curious what issue 3 will bring.

But if someone asks me what the best ‘zine in the Netherlands is, I undoubtedly will answer *It’s Raining Truths*. In the previous issue of *HeartattaCk* you were able to read a nice review of this ‘zine and it even appeared in the ‘recommended reading-list’. And for good reasons. Four issues long this ‘zine has been bringing valuable information regarding our lives and social/political situations on this world. Articles that touched upon eating disorders, religious believes and porn in later issues and environmentally aware living and sexual freedom in earlier issues. From issue to issue he always features interesting bands and people who have something to say (Kurt/Palatka, Robert Commitment, Seein'Red and more). The reviews of records and ‘zines are of course in there as well. Currently Pytrik (the editor) is working on his thesis about DiY to graduate university so his *It’s Raining Truths*-work is put aside for a little while. But I bet a new issue of him will hit us at the end of the year, even earlier maybe.

There is a new newspaper-like ‘zine coming up which is a collaboration between *It’s Raining Truths* and Coalition Records. It’ll be out by the time you read this. This will be a real ‘zine and hopefully a good one. I already had a preview and I saw it has various columns, interviews with Mark McCoy, Reaching Forward and Laura Synthesis and articles about DIY and the war in

ex-Yugoslavia. The lay-out is stunning (think Coalition releases but with more text). It's free in person and some postage money if you want it sent to you. You should contact Pytrik about this for more detailed information.

The Underground Punk Support (UPS) and Extrem are two 'zines with a lot of information about the punk-scene and related things (activism, demonstrations) here in the Netherlands. Both of them are very informative and serve as good sources for all you punk-people. This leaves me to the current 'zine-culture of our hardcore community in the Netherlands. At least the part that I find interesting enough to mention in here. The part that I value as valuable contributions to our hardcore-community here.

Concerning the distribution of 'zines in Holland I have to admit I was quite surprised that for a little country as this there is, relatively speaking, so much going on. The It's Raining Truths-split off Strive and Joy-Machinery distro, distributes 'zines without having to trade for it, so you can send samples and other information there. Also the editors of Affected by Thoughts and Babylon Will Fall joined forces to start a distribution focused on politically inspired literature and zines to "add more politics to the 'scene'" (quote by one of the kids involved). The Independent Outlet is a hardcore/punk-shop in Amsterdam which also carries several 'zines so send a sample if you want to have your 'zine in the Netherlands' best known hardcore/punk/skate-shop. Independent, political and anarchist inspired bookshops such as Fort van Sjako in Amsterdam, de Rooie Rat in Utrecht, Roza in Groningen and Assata in Nijmegen carry 'zines (such as HeartattaCk, Cometus, Murder Can be Fun, Punk Planet) and will consider stuff send as a sample with a nice letter, for possible distribution. An art-inspired shop called Gallerie de Slaphanger in Rotterdam also distributes 'zines and Schism, a sort of 'zine/bookshop situated in the ACU in Utrecht (a DiY dinnerplace, gig-venue...) also distributes 'zines. The shops I just mentioned are open for public, but don't turn to me when you go there and they are closed during the week. They are mostly run by volunteers from the DiY-community and you all know how fucking busy we always are. But they are a good reference-point to obtain information concerning the DiY-community here in the Netherlands.

My personal opinion on 'zines is that they are very important to our community. They provide us with information that regular magazines don't provide. The punk-community upholds a critical approach to the mainstream community and creates alternatives for that community. Through 'zines we stay updated about these alternatives and we are able to discuss and communicate about them. We discuss and communicate about our punk-lives and our interests (personally and as a community). A lot of discussion and communication goes through these 'zines and therefore 'zines, our own media which operates according our principles, actually serve as a big part of the foundation of our alternative community. And as an emo-side-note, I feel fucking great when I read 'zines by and about punk kids like me who struggle in this world... it makes me feel less lonely and it connects me with a world I want to be part of, a world to which I want to contribute.

In order to contribute to the DiY-culture I attempt at running a 'zine(book)-distro called Wendell Elliot. If you are inspired by political, personal, artsy and independent motives to create a 'zine or even a book, then I want to know what you do and will consider possible distribution. No music 'zines! I'm also willing to take large amounts (20-50) of certain 'zines (mainly from outside Europe) to do some distribution for you here as well. So if you think I might like your 'zine then contact me. Oh, I'm a sucker for small so-called personal emo 'zines... send me them as well and I'll trade one for my little personal 'zine *Miracle*.

Johan Vogels/Van Douverenstraat 56/5961 JJ Horst/The Netherlands; wendellelliot@hotmail.com *****

'Zines/distros:
(all addresses in the Netherlands)

—Affected by Thoughts/Love is Life (Peter Franssen)/Pastoor Jutenlaan 62/4624 GT Bergen op Zoom.

—Babylon Will Fall/Love is Life (Ronnie)/Balsebaan 109/4621 AM Bergen op Zoom; xronnix@gmx.net

—It's Raining Truths/Strive and Joy-Machinery (Pytrik Schaafraad)/Uilenstede 423-5102/1183 AE Amstelveen; pytrik-sjm@hotmail.com

—Reflections (Johan Prengen)/de Nijverheid 30/7681 MD Vroomshoop; info@reflections.demon.nl

—Underground Punk Support/Wanmolen 5/3833 ED Leusden.

—X-treem (Leo)/Zeilmakerstraat 20-B-1/3025 NW Rotterdam (this 'zine is in Dutch... start learning it now!).

Shops that carry zines...of course send a sample first!

—Assata/Tweedewalgracht 21/6511 LN Nijmegen.

—De Rooie Rat/Ouderacht 65/3511 AD Utrecht.

—Fort van Sjako/Jodenbreestraat 24/1011 NK Amsterdam.

—Gallerie de Slaphanger/Postbus 6250/3002 AG Rotterdam.

—Independent Outlet/Amsterdam (I have contacted about a million people to obtain their snail-mail address, but I got zero. What I have for you is their e-mail address; indi@outlet.nl. How come no one knows the address? webpage; www.outlet.nl).

—ROZA/Grote Markt 30a/9712 HV Groningen.

—Schism (ACU)/Voorstraat 71/3512 AK Utrecht.

Tomas McFarlane Australia

Australia's role in a global conspiracy (via Sweden)

We live on the other side of the world; we drive on the other side of the road; the water runs down the drain in a different direction; we ride kangaroos to school and wrestle crocodiles in the pool; but most importantly we share a part in the global conspiracy we refer to so affectionately as hardcore, punk, DIY. Although it probably wouldn't be noted as such, our role in this conspiracy is probably just as domestically widespread, and important, as that of any other nation. What is a nation anyway? A line drawn pragmatically across a piece of paper, which so obviously reminds us that those people the same as us, experiencing the same trials of life as ourselves, on the other side of the fence are really from another country, (insert sarcasm here) "we have nothing in common and we'll never see eye to eye, except at the Olympic games as we try to show them (symbolically of course) whose best—hurrah for Sydney 2000!!!" (but that's another story altogether. For all the inside facts see; <http://www.realgames.org>).

Australia is irrelevant in world politics, an annoying monkey boy to the USA & UK; it took our government 25 years to work up the courage to act in East Timor. In the realms of the international punk-rock community I have a sneaking suspicion that Australia has a continued tendency to get left behind in the stakes for what is—and more importantly what is not. Sure you've got your Rupture's and your Nailed Down's but I think we all agree that this island home has a lot more to offer than junk fueled crust. To put some weight back on the other side of the scales I decided that I would give something of a personal (and unapologetically subjective) run-down of things which I can see happening around the country side and which give me a distinct sense of place; which makes me feel all warm and fuzzy to share such a unique upbringing and existence in the world of punk-rock. My own personal introduction to all things DIY came from time spent in, of all places, Sweden, which I think from the outset firmly established in my own mind that the United States was definitely not the be all and end all of punk as we know it. Returning home down under with a surge of punk-rock enlightenment I spent a long time searching for that special feeling I'd experienced so much in the heart of Scandinavia—but I think a lot of searching and a lot of bitterness and heartache alluded me to the fact that maybe we were missing something that all of those Swedish kids took for granted.

In those early days of my own Australian

punk-rock odyssey I found a great group of bands, but I was stung by the fact that the only places that the Unit 11-74's, the Yokel's, the Keeth's and the Heads-Kicked-Off's ever played was in pubs and bars—and amidst all of the smoke and drunken antics everything lost focus (Notwithstanding a brief but failed experiment to try and implement scene unity scenario's in all-ages environments). I was too late to experience a band like Price Of Silence on a regular basis and outside of this little niche in Adelaide (my home-town by the way) there was the usual array of warring factions comprised of pop-punkers, bible-quoting Christians and Earth Crisis adoring Straight Edge metal kids. Being drug free myself I naturally thought that I would find some kind of rapport with the straight edge metal kids—but I soon came upon the fact that I no longer had anything to converse with kids more interested in the latest Bolt Thrower release than any forms of active punk-politics being enacted in the local area (and I think I'd should qualify that with the fact they were probably just as fed up with my constant rantings and questions which transcended the boundaries of scene unity). And I still feel the major problem I have here is that I can't look to anything on a major label (and Ebullition you still have my support for the anti-UPC barcode stance) trying to pass itself off as punk/hardcore/DIY or whatever. If Art becomes a commodity, then Art truly is dead.

It was about this time that I got myself expelled from the straight-edge scene—not for selling out or other such follies, but for the simple fact that I was unable to keep my mouth shut when things needed to be said. My flirt with the local chapter of the New York brotherhood ended abruptly on Christmas eve a couple of years ago when myself and a couple of others decided to throw a party in the guise of a 'Keep the Christ out of Christmas' evening of DIY tunes celebrating a day like no other for pure consumerist potential. And I realise now, in retrospect—(It's always in retrospect)—that I may have appeared self-righteous and somewhat full of meta-narratives, but in the words of Ian MacKaye "there's only so long you can put up with this shit." Shit being the infiltration of Christianity into hardcore, and Shit being the operative word. So anyway, it was around this time that I started hanging with a different bunch of kids: a Manliftingbanner/Seein' Red fanatic; a kid who wanted to be playing in that band The Audience; a farm-raised kid still thinking Fifteen were the greatest band ever; and another fukked up retard (we all were really) who spent all his time in his room reading Dostoevsky and getting 3am phone-calls from Sam McPheeters.

In close co-operation with one incredibly intelligent young treehugging, fruity, "sell-out cocksucker" (I LOVE YOU GREG WOOD!!!) I realised that Hardcore was always simply going to be what I made of it. The fact that my ideas about these kind of activities (and I think closely linked to ideas about life in general) were paralleled to some degree by such a small, yet outstandingly diverse, bunch of people made it all the more special and exciting.

It was that summer that the band I was in at the time had the opportunity to head on over to Melbourne and play with some bands that shook me up a bit to the fact that Australia isn't dead just yet—the Red Divide, Spirit, Open Wound, BattleAxe & Kokoshkar all put huge smiles on my face as I realised that my own relatively unimportant subjective understandings of the DIY phenomenon were alive and well in Oz. And it's since then that I've had the opportunity to further open myself up to, and embrace, a number of people from different parts of the country. A band like Co-nation (from Newcastle) ripped my heart out as Jamie stood there in between songs trying his darn'dest to explain why it was that he was needing to screaming his ass off. And he was screaming his ass off because, like myself, he felt a sense of regret that white settlers had ever set eyes on this land 212 years ago—and as I got their record, lyric sheet and the opportunity to do a split LP with them I understood what it is that we share—an Australian existence and an Australian childhood which had left us in a constant

state of anxiety as we thought about everything going on around us—sharing a few words and seeing them play brought our commonalities into focus.

I feel the same way about Iron Sausage (from Sydney); when Ed, Fred, John and Campbell, four of the nicest guys around, get up there in front of the lights and play 20 minutes of the most frenzied, intense and yet calmly brutal music/noise I have witnessed it sends shivers down my spine. And as they, and I can think of a couple of other Oz bands here, look back in regret at the tragedy of the Jabiluka Uranium mine in the Northern Territory (operated on traditional Aboriginal Land and in a World Heritage listed National Park) in their song ‘Jabiluka Manuka’ I get that wonderful feeling of empowerment, experienced sometimes in the presence of a powerful band, and that empowerment is uniquely Australian, in response to a uniquely Australian situation. Local Adelaide thrashers Blood-Of-Others (<http://www.freespeech.org/blood>) still give me a rush every time Christian busts into a tirade about the inability of left-wing political groups to form an effective front against global injustice (Though Seattle paved the way for new activities, for info on actions surrounding Australia’s upcoming hosting of the World Economic Forum see <http://www.s11.org>), or the shifting nature of the definition of what constitutes an act of Terrorism—and with those distinctly Dutch breakdowns I could dance all night. I was so excited to see them get out a split 7 inch out with some another friends’ band from the other side of the globe—the Blood-Of-Others/DS-13 record.

Mid last year Arms’ Reach came down from Newcastle and played some of the most honest, straight to the point, rocking old school youth crew hardcore I can remember, and it turned out that contrary to all of the shit-talking that had gone on amongst the local kids before their arrival they were a great bunch of people. Just the make up of that band got me happy to see a dedicated youth crew kid on vocals, two powerful women on guitars, and a couple of crazy punk kids on drums and bass—unpretentious scene unity in a band context. Against the wind of local practice they had explanations and understandings to convey between every song and a lyric sheets to boot. If I was ever asked to choose a band that embodied all of the potential and power that Hardcore has in Australia these guys and girls would be it. Arms’ Reach for Australian punk-rock Team Captains!!! I know my appreciation of this band is highly subjective, but in Adelaide the only way the local Straightedge fraternity could find to respond to such an amazing band was to try and show the out-of-towners how tough they were by fronting with replica pistols in the pit. It seemed like something of a metaphor for the scene in my eyes.

Outside of the promoter, big label dominated, pub show accentuated, metal orientated, and U.S.-adulating terminated sectors of the Australian hardcore community there does exist a vibrant, dynamic and committed group of bands and people. I get this notion when I read a ‘zine like *HeartattaCk*, a notion that everyone who reads, contributes etc., no matter what their age, sex, sexuality, diet, or musical appreciations, all share some kind of common consciousness. And it is in this sense that Co-nation, Blood-Of-Others, Iron Sausage, Arms’ Reach, Charcoal Human, the Vivian Girls, Ninety-nine or whoever are there somewhere no matter where you travel around the world. I think I’m just lucky that I’ve managed to find these bands, and these people, in an environment which allows me to feel comfortable with myself and which is, in terms of our day to day lives and historical affiliations, especially Australian. Hot 40 degree celsius Sunday afternoons’ watching The Vivian Girls in Sean’s bedroom in suburban Melbourne; freezing cold winter nights walking with the Iron Sausage lads to play a show in the middle of downtown Adelaide; seeing the Red Divide on a sleepy Sunday evening in a seaside Adelaide community centre play one their five shows ever and just about bringing the room to tears; laughing with the rest of the band on the way home from a hectic weekend of music in Melbourne; bushwalking with kids

committed to the unique Old Growth forests of Australia. It’s these bands, people and experiences that make me think of what it must be like for kids around the world, all a part of this global conspiracy. My Co-nation is your Reversal of Man, your Seein’ Red is my Red Divide, my Price Of Silence was your Struggle, your Palatka was my BattleAxe, your Subjugation is my First Blood and my Spiral Objective was your Ebullition.

For information/contacts regarding any of the groups/people mentioned, or for some honest communication please get in touch:

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Kirst Scotland

“International issue? I thought it always was...”

Oh, how cool. Imagine how it would be to be in America. To go to all the great shows they have over there. All the fests, Fiesta Grande, More Than Music, and all the rest. The records, you can get them right after they come out. So many labels, stores, and distros at shows. Go to the thrift store, no, wait, they have thrift fucking supermarkets, and buy Dickies and baseball jackets and white belts or whatever in this week, all for a few dollars! And you’re right in the thick of it, no more waiting six months for all the cool new trends to dilute. You can get Converse in Safeways for, like, nothing. And the food, well, they have the best vegan stuff in the world, the burgers are just amazing, the stuff they can do with soya now would just blow your mind. Local calls are free, so everyone’s on the Internet, best telecommunications network in the world. And if you want to travel all the flights are real cheap. Everythings just better. All this and the weathers great! Hardcore paradise!

“No way, hey Aaron, they totally have Erin’s ‘zine here! I went to High School with her! Imagine finding her ‘zine here!”

I mean, there are no great bands in Europe. The scenes rubbish. All I want to do is go to America. I’ll stay as long as my visa allows. Travel round DC, New York, San Francisco, LA, San Diego, Chicago, Seattle, Portland, go to all the famous clubs. Imagine going to Gilman! Seeing Dischord house, and MRR house! I’d maybe even go down to Goleta. Of course, the flights there will be expensive, and I’ll need loads of insurance, cos it’s all private over there, not like here where you can just turn up at a hospital and be treated. And some areas are going to be a bit hectic, what with guns and gangs and whatever. I’ve heard everyone drives like an idiot too, ‘cos the driving test’s so easy. And I’ll miss decent soya milk, bread that doesn’t have milk in it, proper margarine, fruit and vegetables that taste of something, even herbs! Never mind. Can’t have everything.

“Dude, what’s DIY?”

Maybe even my band could go one day. Lots of rad kids that have stayed at my house, I’m sure they would help us out. It would mean long drives, and rarely getting food from the kids, and we wouldn’t get paid much. And they don’t have to same culture of huge, well organised squats that we have. Or the whole DIY thing in fact. But it’d be so cool. We could just treat it like a holiday, it’d be fun, we could start saving for our airfares soon. It wouldn’t matter that we’d lose money, think of the cultural experience. I mean, real monster truck shows, and wrestling! We could even get in the audience of a chat show, I love watching those. So many TV channels too, and, y’know, I’ll probably end up missing TV at home.

“Europe sucks, man...”

Most of all I’ll miss being sarcastic.

Markus Termonen Finland

Hi everyone! In the following piece I will try cover bands, ‘zines and other valuable efforts in the Finnish hc/punk scene that I find interesting and worth

mentioning. Then I will also give some general information about life here and the characteristics of the scene too. I don’t claim to have absolute knowledge, and my personality will affect greatly the way this will turn out. My perspective is limited. I can’t really give a good picture of the punk rock/’77-punk or experimental stuff that is happening in Finland. I don’t even try to do that, but at least I admit this. Maybe I should also mention that there is a mainstream “punk” thing happening here too but I don’t give a shit about that and neither should you. I’m saying this also because sometimes reading these scene reports the picture they give seems kind of idealistic, as if all there is happening is this DIY culture. In fact where there is punk there is also mainstream punk and all that commercial junk: it’s the same here. Anyway, what I will list here involves a true DIY spirit and background. By the way, when I mention some other, maybe more famous bands as comparisons, it does not mean that these Finnish groups are sounding exactly the same or that they are just some lame imitators—I do that to make it easier for you to get a picture of their sound. And who the hell can be completely original nowadays?!

Let’s begin with the bands. Sharpeville makes strong, heavy and very intense music with really well-done and intelligent lyrics about ideas like self-determination and autonomy (no dogmas here, but anger and emotion). They remind me of Neurosis, Antisect, Axegrinder, Zygote, etc. They have several records out, a 10”, two split 7”s (with Sanctus Iuda [Poland] and Kirous) and compilation songs. Their LP came out in May 2000. They play out quite often nowadays. A few European tours also, but with some bad luck: in summer ‘98 their van caught fire! One of the most important bands here if you ask me. In a way they are continuation of a band called Ei Eloonjääneitä, who did two demo tapes in ‘93. Sharpeville/PO Box 813/13501 Hämeenlinna; ziesty@hotmail.com. Also a distribution called Pathetique can be reached in the same post office box or by e-mail: pathetique@ibox.com.

Selfish is maybe different from what some people abroad may think. They evolved from a band similar to Anti-Cimex, etc., to a one that plays a “japcore” style (which is what they have done about four years now). They remind me of Death Side, Forward, Bastard, etc. They played their first gigs with a new bass player in their Swedish tour in September 1999. The previous one was their last original member. They have visited Japan two times (the first Finnish hardcore band to make a visit there!). With their previous style of music they did 7”, a split 7” with Disclose (Japan) and a split LP (with Doom) and with their current style they have done two 7”s and a split 7” with Liberate (Japan). A fine and skillful live band as well! Selfish/Pekantie 26/58500 Punkaharju.

Forca Macabra is musically like old Brasilian bands such as Armagedom, Ratos De Porao, Psykoze, etc., but they are faster, play better and are more aggressive I think! Forca Macabra has also more thrash metal influences than those bands. They sing in Portuguese. They can be described as thrashcore and their lyrics are nowadays mostly gloomy observations of the state of the world from a subjective point of view (in the beginning the lyrics were much more basic). They have three split 7”s (with Homo Militia (Poland), Corpus Christi (Belgium) and Crocodile Skink (Japan)), a full 7” and a 12” and in summer 1999 a split 12” with Armagedom (some previously unreleased songs from the ‘80s!) was released by Six Weeks. The next ones will be another full 7” and a split 7” (with Ulster (Brazil)). Also a lot of compilation songs are out there somewhere. Their gigs are very furious sometimes even including explosives and they have toured Europe several times. Check out their interview in the last issue of *Profane Existence!* Forca Macabra/Pekantie 26/58500 Punkaharju; oitkonen@cc.joensuu.fi. Netsite: www.saunalahti.fi/~anthar1. You may notice that the address of Selfish and Forca Macabra is the same one, but only the drummer is the same (previously there were more shared members). The guy in that address has all the time some new and old records for sale too, ask for

a list. He's also into releasing records (e.g. japcore stuff and raw punk), but don't be fooled by his habit to change the name of his label every time.

Kirous was a mix of early '80s Finnish and Italian (Wretched, Declino, EU's Arse etc.) stuff, very crazy and manic. Some fastcore influences too, I think. They did two 7"s and a split 7" with Sharpeville. A split 7" with Silna Wola (Poland) will be released soon. They are not going to continue any more though, as their guitarist died in summer 1999, which makes those who knew him very sad and confused. Anyway their name fit them well (it's "Curse" in English), they had a lot of bad luck through the years. Kirous c/o Jonne Kauko/Kyllinkatu 11 A 6/33100 Tampere; cocojack@hotmail.com. The bass player of the band has a wonderful 'zine called *Downsized*, check it out: www.freespeech.org/downsized/. Of course there are also paper versions of this 'zine. E-mail: down@sunpoint.net. *Downsized/Siltapellonkuja 2 K 98/00740 Helsinki*.

Juggling Jugulars is an experienced band that has done a lot of records and european tours. Some of the records have the same songs, because they have been released both as mini CDs and different kind of vinyl versions. Anyway, they've been into it for ten years already and have progressed into a skillful live band, they have both the energy and melodies. Juggling Jugulars/PO Box 1/65200 Vaasa. The essential 'zine *Toinen Vaihtoehto* (which has approximately 120 issues out and has survived for about ten years, it's like a "Minimum Rock'n'Roll") can be contacted in the same address. The e-mail address of that 'zine: jantsa@yahoo.com. Netsite: www.saunalahti.fi/~petejk/tv. Free classifieds so use that opportunity and send some free copies there!

Endstand may well be the most popular band in the Finnish hc/punk scene right now. They are very tight and a bit rocking too. They have an old school sXe style of music, but only one of them is really sXe (if that matters—it doesn't matter to them). They have several records out, a full length was released in late '99. Some European tours, too. Endstand c/o Janne Tamminen/Linnankatu 29 as 3/20100 Turku; jannestand@hotmail.com. There is also a distribution in the same address.

Harsh is the only mentionable power violence band here. They began in late '95 and have done two full 7"s and split 7"s with Senseless Apocalypse (Japan) and Crude B.E. (Germany) and they are also on two 10" compilations. A new mini CD called *Reality* was released in early 2000 by a German label. They are influenced by Crossed Out, Neanderthal, Hail Of Rage, etc. They don't have a guitar nowadays, just drums and a bass. They don't play out very often which is a pity in my opinion, but not a lot of people here are into this style of music. In fact there are only two members in the band at the moment (there used to be more), and they won't do gigs with this line up. Their lyrics are a bit nihilistic and sarcastic too... Harsh c/o Marko Kokkonen/Vesijärvenkatu 4 A 4/15100 Lahti; fleshpress@hotmail.com. Netsite: <http://members.tripod.com/~HARSH98>. Also a sludge band called Fleshpress can be contacted in the same address.

Wind Of Pain is a metal influenced hardcore band, maybe a mix of Discharge and Slayer (?), surely aggressive and skillful! They released a full length on Malaria records from Poland in summer 1999, in which they introduce some new influences I think. They have also done several 7"s and split 7"s. Wind Of Pain/Maakaari 6 A 14/00710 Helsinki. This band is something like a continuation of the legendary Rytihäiriö. If you've heard Rytihäiriö's split LP (from 1992) with Amen (who are also still alive I guess, but not very active) then you will also know how Wind of Pain used to sound like before their new LP. However, also Rytihäiriö is back in business—the comeback gig was in summer 1998! There are some line-up similarities with these bands. Rytihäiriö is the most insane live band at the moment and they concentrate on playing the style that they progressed into maximum quality in their *Surman Siipien Havinaa* LP in 1991

(which is different from the stuff on the split LP), crazy metal-core or crossover with extremely fast thrashing parts as well. The lyrics are mostly about serious drinking and manslaughter, but done with a sense of style and a witty choice of words. You need to know Finnish to really appreciate them. The furiousness of this band makes me shiver! You can contact them in the same address as Wind Of Pain.

Absurd Attitude is a band that has not quite reached its potential yet. At their best they sound like Misery (a true compliment!) but at their worst like really mediocre or bad crust. Two 7"s and a 10", all on Fight records. Listen to the 10" and you will notice what I mean. Another 7" will be out in the future. Absurd Attitude/Metsämiehentie 6/33340 Tampere.

Manifesto Jukebox play good melodic stuff, maybe Leatherface or Quarantine would be a fitting comparison, they really know what they are doing! Manifesto Jukebox have a 7" out and some compilation songs. They have done a few european tours. Manifesto Jukebox/PO Box 21/90501 Oulu. There is also a distribution called Fragments Of Hope in the same address. It used to be the distributor of Profane Existence—that can give you a picture of what kind of stuff they distribute.

Irritate is a traditional grind band that has a lot of compilation songs and split record appearances. They have a connection to the punk scene also, and the drummer is doing a distro that has a lot of hc/punk stuff too, all styles of extreme music in fact like metal and power violence. Irritate/PO Box 37/55801 Imatra. The distribution Hostile Regression has the same address. Their e-mail: sami.kettunen@hostileregession.inet.fi. net site: <http://personal.inet.fi/business/hostileregession>. A few other—and in my opinion better—Finnish grind bands are Rotten Sound (PO Box 319/65101 Vaasa) and Furnace (c/o Pete A./Pienpällink. 6 A 10/53300 Lappeenranta).

Cause For Effect is maybe a mix of Dead Kennedys and early Napalm Death. I guess that sounds like a novelty and that's true—they do it quite well. They have had some line-up problems and have only two members at the moment. Several releases, a European tour in late '98 and a long existence. Cause For Effect c/o Tuomo Hohtari/Tammelan puistokatu 20 A 14/33100 Tampere.

That's enough about the bands... P. Tuotanto is a distribution and a label with a 20 years long history. Nearly every new Finnish record can be found in their selection and they also have a lot of used and rare records. P. Tuotanto/PO Box 69/40101 Jyväskylä. E-mail: voitto.vasko@pp.inet.fi. The internet site: www.saunalahti.fi/~petejk/fipugu/ptuotanto/ptuotan.htm

Finnish Punk Guide is an internet site you should visit. The name says it all. Lots of links: bands, 'zines, labels, distributions, organizations etc... Check it out: www.saunalahti.fi/~petejk/fipugu/index.html

A few other addresses:
—Combat Rock Industry/PO Box 139/00131 Helsinki (a new label which is a combination of three previous labels, so even if it's new, there are experienced hands handling it).

—Fight Records/Hikivuorenkatu 17 D 36/33710 Tampere (a label and a distribution).

—Kaaos Korporaatio/PO Box 57/37801 Toijala; msaarinen@koti.tpo.fi (a distribution).

—Hardcore ystävät c/o Janne Aalto/Sairashuoneenkatu 24 C 55/20100 Turku (They organize gigs very regularly. Send them your tapes/records and they may be interested. They have the contacts to the other gig-organizers.).

—Huitto c/o Jussi Jänis/Stålarminkatu 5 B 14/20810 Turku (a 'zine by an experienced scene participant, four issues out in five years, focusing on USHC).

Some of you may wonder if there are any not-for-profit record shops here. Well, there are none. It's better to order from the distributions or buy records at gigs. But anyway, there are some record shops that are worth visiting, you may find some second hand surprises, and some shops have a DIY 7" section in their

selection.

I guess some people would think of the Finnish scene as a culture full of copies of early '80s style of bands. Well, it's not really like that and the copies are usually very lame and unuseful. There are some ones like that nowadays too like Totuus, Rähäkkä, Kansandemokratia, etc., but I'm not interested in them. A band called Uutuus is maybe a familiar name to some people abroad. They played that style of Kansan Utiset, Kaaos, Riistetyt, etc., so well and were so funny that I enjoyed them a lot. They played their final gig early '97, but they are remembered with good memories. I guess they will be considered a classic in the future. A full length, a 7" and some compilation songs (which have been released as a 7" too). Their demo tape from '92 is also a classic. Some foreigners have taken them seriously which is unbelievable! Drinking had a big part in what they were doing. Speaking of early '80s bands, many records by them have been reissued as CDs which is great in my opinion. People don't have to suffer the collectors' prices anymore if they need to have those records.

I must say in the recent years the scene has become more separated. The "USHC faction" has separated itself from the other parts of hc/punk, but that's not completely unfortunate as the attitudes in those circles sometimes promote violent dancing, consumerism (Victory records worshipping etc...) or just plain idiotism. But I don't want to condemn that scene as a whole, the reason that I know very little of it is enough for that decision. A few band names (sorry, no addresses—but they all come from Helsinki, I think): Down My Throat, Death From Above, Bolt... You can contact a label which focuses into that kind of stuff: office@fullhouserecords.com. Of course I'm not saying either that other parts of hc/punk don't suffer from idiots. There are people who only care about themselves, are eager to cheat or rip-off other punks given the opportunity or are just interested in mixing their heads with alcohol or other drugs. To make my point clear: I'm not trying to condemn drug users (I drink sometimes too), but to criticize those who seem to have no other interest than that.

Like everywhere where there is hc/punk, there is also its relationship to alternative political groups and projects. Having mentioned this, first of all I have to add that I don't want separate these political and cultural parts as two different totalities. The alternative cultural projects and political conflicts are both important as ways to work, create and act autonomously, organize ourselves by our own conditions, both as individuals and as collectives. They formulate a multiple web or a "rhizome" that does not have a leading center (fortunately!). To create is just as important as to fight. And the political groups also have a creative aspect in their works, they do magazines, performances, demonstrations, etc. Anyway, a large part of those interested in hc/punk are some kind of passive supporters of e.g. grass roots animal rights, human rights, environmental, antimilitarist, autonomist or anarchist groups. (I guess the passiveness in this context is common to hc/punk scenes internationally.) But the attitudes on these issues vary a great deal, there is no homogeneous mass (which is a good thing, of course). An active participation is quite rare in fact, and sometimes this causes contradictions and misunderstandings in the relationship between alternative political groups and the hc/punk scene.

The questions about the role of hc/punk keep arising constantly: is it just a favourable audience for alternative ideas or a group of potential self-organizing subjects? The answers differ according to the situation. But even if there are contradictions and misunderstandings, the severe problems are unusual. There are very few people who think that they know it all, are willing to lead others or think that their answers are universally applicable. In my opinion there should be no space given to those that want to give commands! We should build on horizontal and non-hierarchical interaction between equal individuals and collectives. Also it should be mentioned that some hc/punk people

think that all actors in the alternative political groups just want to tell others what to do. The people who have this misconception just help making the problem bigger than it really is, by producing and building the image of know-it-all-activists. Having said this, the possibility of critique should be open always. I think it's no use to give a list of the addresses of these alternative groups, as you are mostly interested in music anyway and you would not be able to do much co-operation because of the language barrier and the distance. And also, there already are some networks for co-operation, and those who are interested, may already know them. However, if you want some addresses, then just contact me.

Considering the squat situation Finland is an exception if it is compared with e.g. central European countries. The squat culture seems to be rich and alive there, but it's almost non-existent here. Most squats are alive just a little while and sometimes they are done as protests against road constructions. An obvious reason for the situation is the lack of will to do that action, but it's not that simple. As another reason for it comes to my mind the already existing possibilities of cultural spaces, gig places etc. The spaces are of course never too many, but there are some cities (like Turku and Helsinki) in which gig possibilities are quite good even without squats. The gigs are mostly held in clubs or halls owned by cities or associations.

Another reason for the lack of squats is that (at least for the time being) the welfare state is giving benefits and services quite easily. Mostly we don't need to fight for places to live. In a way these state policies are making us lazy and passive so that it's not likely that we can self-govern our lives and spaces, but on the other hand it's still better to have the welfare policies than to not have them (as the general situation concerning power and capital structures in the society stay as they are), I think. The welfare state has practices that make it a tool of the owners and capitalists (as it stigmatizes, standardizes and keeps the rich as wealthy as ever), but on the other hand I can't deny that it has also functions that makes the lives of the poor easier and more bearable. To give an example, the unemployed and the students can manage if they spend wisely the money given by the state (which sounds like something really exceptional to, for instance, people from the United States who are reading this). But to do that they can't live near the city center (where the rent level is extremely high)—they have to "hide" in some other parts of the city that are characteristic to lower classes, with worse services, conditions and crime rates. They also have to act obediently to whichever methods the state or capitalism has as ways of using them as workforce.

Concerning the overall political situation there is not much to tell, you can guess the essential information: the political parties differ from each other mostly just in their rhetoric, the power is increasingly in the hands of global corporations whose interests the state protects, etc. You need to be a real moron to believe in that crap about having an effect by voting in parliamentary elections! Nevertheless, no kind of revolution is near either, the official truths are not questioned by the majority, and there exist no large non-hierarchical revolutionary (I'm saying "non-hierarchical" because some people who call themselves revolutionary are in fact Stalinist, which has nothing to do with freedom) networks that could do anything else than smash their heads against a brick wall again and again. (Yes, there are still intelligent and good-hearted people in those groups, I won't deny that.) But still, real change happens in our everyday lives, by building autonomous zones and liberating ourselves.

Finally some information about me. I'm a 24 year old university student. My political activities include working in some of the groups that I've mentioned, and my cultural activities include doing a 'zine. (Besides these activities I keep myself frustrated by moaning and having a negative attitude, and most of the time I really do nothing constructive. But who does?) The zine is called *Jne*. (which means "etc." in

English). It's written in Finnish. The fourth issue was released in december 1999. I try to do it with a critical, original and reflective touch and include new perspectives. Finnish bands like Selfish, Sharpeville and foreign bands like Stalingrad, His Hero Is Gone have been interviewed in the pages of the 'zine. I always include also articles (e.g. in the fourth issue there is one called "The barbarian alternative to consumption fascism in the thinking of Pier Paolo Pasolini," it's well-researched, thought-provoking, even funny), columns (mostly about "scene politics"), reviews, etc. So nothing really exceptional, but I want to do it better than what I see mostly produced. My address: Markus Teronen/Taitoniekantie 9 A 412/40740 Jyväskylä; mitermon@st.jyu.fi. You can contact me to ask more, to send tapes (and some postage) so that I can copy you some music, or whatever. I'm open to correspondence.

That's it. Remember to add "Finland" to the addresses if you decide to make a contact!! As a conclusion I would like to ask you a question. Who do you think should be the one who writes our history (or "herstory")—us who can do it by our own conditions, us who are the ones who experience it, us who work and create, or those who are not capable to document it, who have no idea of its meanings, mainstream rock journalists, historians who want to maintain the establishment? Make your choice...

Yann France

Bonjour! I asked some days ago to Lisa if she got something from France. As nobody did something, I decided to do to that scene report (thanx to all the French people who answered during the 4 days I had to write this stuff). It's too much like a "list," but there's lots of stuff to say and I have to let space for other people! I hope it'll give you some contacts that you'll be able to use to know more about what's going on here. The French scene is not really big, but if you search a bit, you can find lots of stuff. It's of course not complete, but if you want to know something else, you can ask to someone of that list.

'Zines: Just two 'zines in English as far as I know: *Exotic Underground* (Frédéric Brahim/17 rue de la forêt/67340 Menchhoffen). Mostly about "exotic" scenes. And we have *Scream* (nocomply@club-internet.fr), a good one with a great artwork and interesting interviews (more into the crust and "violent" scenes). You can find another one on the net: <http://www.jimmymoskito.claranet.fr>. *Desiderata* is one of the biggest around (ala *HeartattaCk*). It's done by people from Stonehenge records (Christophe, ex-Finger Print & Undone; Stonehenge@libertysurf.fr) and Alcatraz. The third issue should be out soon. There's lots of good 'zines in French around like *Kerosene* (dkero@aol.com), *Rad Party* (smallbudgetproductions@minitel.net), *Bruit* (Philippe Fourcade/route d'auch/32200 Gimont), *xRECONQUISTAx* (Jerome Michalon/18 rue Neyron/42000 St Etienne), *Girouette* (Vincent Troplain/29 rue le Nostre/76000 Rouen), *Tranzophobia* (tranzo@ledynamo.com), *Earquake* (xfredleca@aol.com), *Pris Sur Le Vif* (photozine—same address as Girouette), *Burn Out* (kieffer.monnet.burn@wanadoo.fr; a radio as well), *Evil* (FaFa.molaire@wanadoo.fr), *Android* (Cedrick Alliou/15 rue du Poiteau/56300 Pontivy), *Extra Jazz* (extrajazz@hotmail.com), *Elpuuunk* (elpuuunk@hotmail.com), *Draught* (spannetrat@hotmail.com), *Satori* (doriansath@aol.com), *Veau* (decemme@caramail.com), *Co-Existence* (Laurent Chopard/16 rue Renan/25000 Besanón), *Tu Honoreras Ton Père et ta Mère* (les_nains_aussi@libertysurf.fr), *Murder* (terror.one@wanadoo.fr).

Bands: THE INFORMERS (Negative rds/80 avenue de St Ouen/75018 Paris) have put out a new MCD and did a CD and an EP. They are a political punk rock band that exist since quite a lot of time. The French scene is known everywhere (perhaps not in fact!) for its emo scene. Lots of emo bands here have the "French emo sound" (screaming vocals). The best band for me was UNDONE, they have done one LP and 2 EPs (Christophe Mora/stonehenge@libertysurf.fr). A discography CD is in the work. All the members of Peu fré are now playing in ALCATRAZ. They put out an EP, a split EP with Tempo Zero from Italy and a discography CD (with 13 new songs) on Stonehenge. SEASON from Caen was less emo and more metal (Sandro Cargnelli/l'enclos du manoir/25 rue du pont crémone/14000 caen). They have done a tape and an incredible EP on Stonehenge. But they just stopped. Sandro, the singer, played also in SOAR (rip), grind emo metal, that put out an EP/MCD on Stonehenge. BRENT (24 rue de la préfecture/25000 besançon) have released a MCD on their own label (Empire). They are playing melo emo music. ELEVATE NEWTON'S THEORY (Levet Christophe/204 rue georges maeder/38170 seyssinet—elevate75@hotmail.com) is a promising band (emo melo hc) which has done a split EP with PEDESTRIAN CROSSING (French fast hc) on Emergence. Later this year a MCD on On The Ring records (who will put out soon a CD of Minimum Serious —French melodic hc). From Bordeaux, OPSTAND (rip) created quite a following a few years ago, paving the way the faster, harsher, louder side of the punk spectrum in this town. They have a bunch of EP's (including split EPs with Spazz and Seein' Red) and a discography LP out now on Bad Card/Revolution Records. Their most notorious followers in the same town being JEAN SEBERG, who unfortunately broke up. They did a split EP with Dahmer (Canada) and an EP. They got compared to a grindier Infest a lot. They parted ways, but vocalist Fabien started a new band called FACE UP TO IT! (nocomply@club-internet.fr) together with an ex-Opstand member. They play real sloppy old fashioned music inspired by the early '80s international HC-punk scene. A demo out. CLOUDBURST (cloudburstbx@hotmail.com) plays emo/metal not unlike an emo version of early Morning Again. An EP out on Mosh Bart. ASIDE (Pierre et sophie, 103 av simon bolivar, 75019 paris—eltrasgo@infonie.fr) were playing political crust core with female and male vocals. They have an EP and a split EP (with NO ID from Holland) available. Soon a split EP with Rawness, perhaps one with Sin Dios and other stuff.

ATTENTAT SONORE (Mailraf@aol.com—who used to sound like Metal urbain or a faster Berurier noir, but have a more hardcore approach nowadays) are featured on the *New Day Rising* comp CD, around 10 minutes for them (on Boislevé) and on a split EP with NEGATIVE I.Q. (French old school HC). EDUSKATE is a rockin' melo emo hc band from Rennes (Rodrigue Berhault/18 rue de la mare pavée/35235 Thorigné-fouillard—Eduskate3@aol.com), which has put out a good MCD last year. BODA (Lionel Cloarec/1 rue jack kerouac/29200 Brest—Yoann.Savary@univ-brest.fr) are playing a cross of emo and melodic hc (a bit in the way of Queerfish). A CD available and soon a split CD and a split EP. STRANDED are playing fast melodic hc and they put out last year a MCD on their own label, "Side B" (bp 127/13605 aix en provence cedex 1). TOXXIC TV (Thomas guezengar/4 place du lt jehenne/44000 Nantes) released 2 CDs. They play technical melodic punk with noisy and reggae influences. WHAT'S WRONG (Jerome Scholler/3 rue de l'Etang/88190 golbey) is a sXe hc band which has put out a split EP with UNLOGISTIC (French old school hc—another EP out on Diabolik) and are on two comp CD's. Soon another split EP (Stéphane Aubel/18 allée du bois/88000 Epinal). INVAIN play punk/hc with emo influences, they have a split EP out and a CD. HEADWAY are from Toulouse (mathieu dufour/3 allée du var/31770 colomiers). They play technical metal hc, a bit emo and are on the 1st comp EP *Autonomie* (with Ivich, Alcatraz and Coche Bomba), put out by Stonehenge and on a split EP with AWOL (French brutal death metal hc). Later a 10"/MCD on Stonehenge. SIX PACK (29 rue des gentianes/42570 st hÉand—wei.ji@free.fr) died after 2 great CDs (melodic emo hc), but they started

again with a new name: WEI-JI. Awesome emo pop. Soon an EP on Kerosene and a MCD on Sanjam. From the same active town (St Etienne), you can find the popular PROTEX BLUE (an EP + a split CD with the Chinkees and another one with Xiola Blue + a very good full length CD—punk rock/ska punk), POST SILLY POULPS (melo hc—an EP and a CD in the work), SPIT (melodic hc ala Dag Nasty—an EP and a MCD available), VOMIT FOR BREAKFAST (very fast punk—2 split EPs with Autoritar and Emma Ho and soon an EP on Revolution) plus lots of other bands. BRIDEWELL HOSPITAL (with ex Ahimsa, Existence, Sapo and Pitfall) died after a split EP with Invain but some of them are now playing in NOTHING TO PROVE (posi he which is planning some records). KOCHISE, one of the oldest band around, has released an EP, 2 LPs and a split 2xEP with Conflict. They are playing mellow anarcho punk with a female singer (Padi/bp 232/75264 Paris Cedex 13). Soon a split EP with Submission Hold on Stonhenge. Kochise's bassist has started a band with 2 members of Ahorcados called CRIA CUERVOS, they (all girl band if I'm not wrong) play tuneful punk rock with social lyrics, soon a CD. LA FRACTION released a first good LP (punk rock with female vocals—65 bd voltaire/75011 paris) on Crash. SUBMERGE is a band heavily influenced by Acme; they put out a split EP with ANANDA (French heavy emo metal, one CD out) from Paris and feature ex-members of Discorde. LEGITIME DEFONCE have 3 albums out on Panx plus some EPs. They play fast punk rock, it's a quite well known French punk rock band. LES PARTISANS (Norb's Grime/41 rue Etienne Richerand/69 003 Lyon) have put out 2 LP/CD. Cool punk rock (with ska and reggae influences) with political lyrics. A split LP and 2 EPs out as well. SCHLITZ are (178 rue R. Losserand/75014 Paris) playing powerful punk rock. Gestalt did their EP and 10". NOTHING PROVE just put a new LP on Wil records after lots of EP's (like a split on Panx) and a decade. That band from Paris is playing melodic hardcore. If you like ska/punk, you should try the split LP or MCD of MOTOCROSS (cchato@aol.com), they are really good. Are DIVIDE & CONQUER French? The singer is now living in France and started again the band with people from Oi Polloi. It's sometimes melodic, sometimes not, fast and political. They are on a split CD (15 songs), and 2 EP's on their own label (Ginger, Tipa Brian/6 rue de la manutention no. 38/21000 Dijon) and Maloka. Soon a discography CD on Zorlac (zorlac@wanadoo.fr). STEROIDS (raw punk) have an EP out on Panx, and a CD compiling their two demos, and one split EP. EMMA HO is a grind band (Assück style), they appeared on some comps and have a split EP out on Murder. MURDER ONE (Alberola Gérald/5 allée des Cormorans/56000 Vannes) play fast old school hc. They have a demo available and a MCD. SUMMER DAY IN JUNE (sebv.palmipede@wanadoo.fr) have released an EP and a CD. They are playing fast old school hc with male and female screaming vocals. Quite good I think. DISBEER (What a funny name!) featured ex-Enola Gay and are playing crust punk. A CD available on Panx and soon a new EP. We were quite a lot to be surprised by the first CD of SECOND RATE (Sam guillerand/16 rue d'arenes/25000 Besançon). Melodic poppy hc in the vein of Samiam and Sugar. NONSENSE (mathieu renaudet/2 rue de la liepurette/67600 selestat) will release soon their first full length CD (after a good CD demo of hc). I'm probably forgotten lots of bands... that's the life!!

Labels: If you're into trading, I think you can contact almost everyone here as we almost all like to trade, a nice way to distribute what we're doing. BOISLEVE—(bp 7523/35075 Rennes cedex 3—coinxxxcoin@yahoo.fr) Yann has put out a split CD with Rawness & Personal Choice (sold out), a SXE comp CD, a split CD with Pariapunk and Final Blast (old French punk bands), a comp CD New Day Rising with melodic punk bands (Frammenti, DDI, Smudos etc.), a comp CD Reconstruction with just French DIY punk bands (melo punk/emo/sXe/crust...), a discography CD

of Skeezicks (german band with Armin who is now running X Mist—old school hc ala Minor Threat) and a CD with 2 Lp's of Agent 86. Other stuff later like another comp CD, STONEHENGE—Christophe (21 rue des brosses/78200 Magnanville) has already put out lots of records (an "important" label for the French scene I think), like Undone EPs + LP, Finger print EPs + CD, Ivich/E-150 EP, Seein Red/Öpstand EP, Ivich/Jasmine EP, Season EP, Soar MCD/EP, Alcatraz CD, Idiomes comp CD, etc. Later a discography CD of Undone, a Headway 10"/MCD... PANX—Pascal (BP 5058/31033 Toulouse cedex 5—panx@worldnet.fr) has realeased lots of records as well, like the famous series "Panx vinyl 'zine" which were awesome to discover lots of siffl bands from everywhere in the world. Some of his records: Nothing More EP (French melo hc), Legitime Defonce LPs/CDs, Youth Gone Mad CDs, Bad taste EP, Das Klown EP, Arturo CD, Cause & Effect EP, Ahorcados EP, 5 Minutes of Chiasse EP, Homeboys "the same sunday" EP, Outface "tv generation" EP etc. MALOKA—They are doing lots of stuff like festivals and are politically active (BP 536, 21014 Dijon cedex). They have put out the LP of Heyoka (rip)—French very good poltical punk rock), the Active Minds/Umbrella tribe split EP, the EP's of Rawness and Divide & Conquer, a split CD with the first LP of Kochise and the LP of Haine Brigade (an awesome LP of a 80's French band), a LP of Inner Terrestrials (with ex Conflict Paco) and an EP of Rabiat. ANGRR—Macario (bp 347/75232 Paris cedex 05—macario@freesurf.fr) has put out the Revolucion X EP, the King Biscuit/Copywrong 10", the Copyright EP and a comp LP with Tear of a Doll, Coche bomba, King biscuit, Pleum etc. which comes with a BEAUTIFUL big booklet filled with DIY art. Soon a book, the 2xLP/CD discography of Heimatlos and the second comp "Don't worry... be angry!" (4xEP with a 48 pages graphic book) w/ condense, tear of a doll, fantasia etc. NEW WAVE—an old label which has put out lots of records like No Fraud EP, comp EP's with just female bands, Penetrator LP, Convicted EP, Flaming Demonic EPs, X-Syndicate EP etc... (Celia/bp 6/75462 Paris cedex 10). BAD CARD—Sylvain (bad.card@wanadoo.fr) did a benefit comp EP with Ebola, Real Reggae, Corrupted, Jean Seberg, Autoritar, Hellination, Lack of Interest & Hybride, a Rupture EP, a 10" & an EP of Coche Bomba, an EP with Catweazle, an EP with Civil Agression, a split EP Coche Bomba/Argue Damnation, a split EP with two US bands, Gob/Agoraphobic Nosebleed, an EP with Hybride, a split EP Autoritar/Vomit for Breakfast, an EP of Kuruma Bakudan (ex Coche Bomba) and a discography CD of Coche Bomba. Soon Ieles CD (with ex Hybride), Gride LP, Autoritar CD and Cria Cuervos CD.

Busy guy! MOSQUITO—(jimmymosquito@claranet.fr) Jimmy (after lots of tapes and decades in the punk!) is now doing comp CD's, 3 out for the moment, cheap and very good quality, so you should try them! MASS PRODUCTIONS—Melmor, Curbside, TV Men, NCA, Disruptive Element, One way system EP's + Mass Murderers 12", CD, live 10" etc (bp 287, 35005 Rennes Cedex). OPERA—The label of Jerome who is playing in Erevan (screaming emo pop—Jerome Michalon, 18 rue Neyron, 42000 St Etienne). A MCD of Twist (French chaotic noise hc), the demo tapes of Erevan and Lack of reason (French good melo emocore with female vocals) who will do both a split CD at the end of this year. WEE WEE—They are doing a 'zine as well. They put out a split EP Spoonful/Right for Life, a Summer Day in June CD and an EP tribute to 7 Seconds with This Side Up, Stranded, Fake Hippy and Endstand (David Sechaud, 25 rue Goudouli, 31240 St Jean). RATBONE—Luc (nocomply@club-internet.fr) only released the posthumous Jean Seberg EP but is currently working on a discography 2xCD by the famous early Spanish thrash H.h.h (with Boislevé). MURDER—Olivier (Olivier Lacoste, BP 11, 33023 Bordeaux Cedex) has a bunch of grind and extreme HC releases out (Dahmer, Opstand, Jean seberg, Vomit For Breakfast, Disbeer...). ARABESQUE—(Yann Le Fur/route de kerdrau/56580 caudan—daniel.lefur.k@wanadoo.fr) is a new label.

Yann put out a CD of Division of Laura Lee (swedish emo core) and is planning a split EP with his band. TIAN AN MEN 89—It's the label from Luk Haas (28 rue de soultz/67100 strasbourg) who has traveled everywhere in the world! He has done lots of scene reports of far off countries in MRR (he began in 1986). He has done EPs of bands from Thailand (Traffic Jam), Malaisia (Bollocks), Georgia (Retsepti), Hong Kong (Blackbird), Indonesia (Injak Balik), Armenia (Nato) etc. All in all, 13 EPs. DARBOUKA—(same address as the 'zine Exotic Underground) 7 EP's from Marichuana (lithuania), Alternative System (brazil), Kontra La Pare/Petrograd (uruguay & luxembourg), Rashit/Ask it why? (turkey), Picismo (ukraine) etc. EMERGENCE—Vincent (Tropplain, 29 rue le Nostre, 76000 Rouen) has done a comp CD with French bands, a Stuff Like That EP (French hc ala Opstand), a split EP Elevate/Pedestrian Crossing and a MCD of Device (French new school emo metal hc). New EP's later this year. MOLAIRE—(FaFa.molaire@wanadoo.fr) The LP of this band, a split EP Discorde/Hole process (French bands), a split EP What's wrong/Unlogistic, a split EP Invain/Bridewell Hospital and a comp CD with 20 French bands like Enough, Bad Taste, Mac Fly, Revolution Time, Affliction etc. Soon a MCD of Brazen (emo hc from switzerland). NRV—(stephane.exbrayat@free.fr—bp 193, 42005 St Etienne cedex 1) Six Pack Reading History LP, Bushmen Life's Hard LP (French melo hc), World Pets EP, a comp 2xEP with Seven Hate, Gobber Patrol, Mush, World Pets... + video 'zines. FIGHT FOR YOUR MIND—Flox released a comp CD with 40 bands and soon a split EP Boycott/Sickness (florimond soyez/47 av. gilbert roux/03300 cussen). REVOLUTION—Romain (Eargrinder@aol.com) has done the Homeless benefit EP, Cobalt 62 EP (French old school hc—rip), Coche Bomba EP and 10", a split EP with Coche Bomba and Argue Damnation, a discography LP of Optand and the EP of Catweazle. Soon a Vomit For breakfast EP, an Unholy grave/Logger Head CD/2xEP. Like you perhaps noticed, he's often doing coproductions with Bad Card. They must be friend! KEROSENE—This 'zine did a comp CD with Six pack, Fake Hippy, Pregnant, Nra..., a split EP Marshes/Fake Hippy, a MCD of Drexler (French emo pop) and soon an EP of Wei-Ji. Perhaps a full length CD of Second Rate at the end of this year? (bp 3701/54097 Nancy cedex—Dker@ao.com). PAKOLO—They (18 bis rue du clos d'en haut/78700 Conflans st honorene) released the EP of Heb Frueman (French old school hc), a split EP NRA/Heb Frueman and the split EP Upstairs People/2 Left hands (melo hc). EL TRASGO—Pierre (eltrasgo@infonie.fr—bp 204, 75921 paris cedex 19) put out an EP of Aside, a MCD of Murder one and is as well doing a newsletter (bi monthly). Soon a split EP Rawness/Aside. GESTALT—The Schlitz EP & 10" (49 rue edouard vaillant, 93170 bagnolet). REACT—(Eric W./20 rue jean-baptiste potin/92130 Issy les moulineaux) Active Minds I'm Not a Tourist... EP and Intestinal disease/Rot LP. SANJAM (yann dubois/9 rue des mésanges/35650 Le Rheu—SanjamRec@aol.com)—A CD of the us band Emily (melo emo hc), a split CD with 4 bands: Divide & Conquer (usa), Eterna Inocencia (Argentina), Lee Majors (French melo hc with a touch of emo, rip now) and Juggling Jugulars (Finland). Plus the Victory Day EP of Aside, the Difficile de se Perdre... CD of Boda and the Eterna Inocencia Recycle CD. Soon a MCD of Wei-Ji and a split CD Boda/Eterna Inocencia (with SBP, Shark Attack and Bulb). SMALL BUDGET PRODUCTIONS—(bp 7/78110 Le vésinet—yvesmw@club-internet.fr) StÉphane and Yves have released 2 split EP's and 2 EPs: Nothing Cool/Spazboy (us melodic hc), Los Subversivos/Urbn DK (argentinean & us political punk), Protex Blue EP and the Spit EP. Plus the CD of Eterna Inocencia (with Sanjam), the split CD with Protex Blue and The Chinkees and the split CD Protex Blue/Xiola Blue. Later a CD discography of Perfect Cousins? Quality productions. SHARK ATTACK—David (ddave@cybercable.fr) has co-realeased some records with Small budget (Protex blue EP or Protex Blue/Xiola Blue CD) and has done a CD

of Wonky Monkees (fast French punk rock).

Distros: Almost all the distros are done by the labels I wrote about (Stonehenge, Emergence, Pans, Sanjam, Small Budget, Boislevé, Maloka etc.) and there's LE REBOUTEUX (steph.rebouteux@wanadoo.fr—He is doing a 'zine ala BYOFL on the French scene too), TAKE EFFECT (Arnaud Besnoist/8 rue du dr mordret, aptt 86/7200 Le Mans), CATHARSIS (catharsis.asso@wanadoo.fr), BURN OUT (39 rue du mont d'Arene/51100 reims), OVERCOME (bp 7548/35075 rennes cedex 3—overcome.records@wanadoo.fr—big distro), DROOP (gauvin cyrille, la clairiere, aptt f48, 7/9 rue du stade, 17000 la rochelle), SOUND AFFECTS (wei.ji@free.fr) and SILENCE MEANS DEATH (Fred grand/3 rue gounod/01000 bourg en bresse).

If you want to do shows in France (not always easy!), you can try those addresses: Fabrice (decemme@caramail.com), Fred (xfredleca@aol.com), Sylvain (tranzo@ledynamo.com), Phil (kieffer.monnet.burn@wanadoo.fr), Xavier (xavier chollet, 45 route de bel air, 79230 fors), Yoann (Yoann.Savary@univ-brest.fr), Fabrice (vomitforbreakfast@wanadoo.fr), Emmanuel (manuhc@infonie.fr), Nicolas (les_nains_aussi@libertysurf.fr), Stephane (steph.rebouteux@wanadoo.fr), Maloka (maloka@chez.com), Dan (Dkero@aol.com), Fabien (FaFa.molaire@wanadoo.fr), Yann (Yann Le Fur, route de kerdreau, 56580 caudan), David (overcome.records@wanadoo.fr), Florian (lebokal@chez.com), Nabil (fax 04 78 68 31 38), Gilles (catharsis.asso@wanadoo.fr), Eric (mankind@club-internet.fr), Jeremie (aramcheck@aol.com), Vincent (fax 0473957345), David (4 rue du seigle, 50120 equeurdreville), FranÁois (zdo@webmails.com—raf, bp 75, 52003 chaumont cedex), Olivier (coexxist@yahoo.com—9 imp du ruisseau/25400 audincourt) and Antoine (zorlac@wanadoo.fr).

Oops! I was forgetting LE KIOSK, it's an info shop in Paris which distribute 'zines, books, records, etc. (21 ter rue voltaire/75011 Paris—Subway: "Nation"). Small place, but cool! And you're sure to meet nice people.

So I'll cut it here. It was a bit long, but it's not complete of course. I hope it was not too boring. Bye and have a nice day. Yann.

Sticky Scotland

International Issues? Recognise that YOU as (probably, reading this) a North American are still perpetuating the dominant culture of your Superpower. Think anyone would care if HaC was from Finland? Poland? Mexico?

Recognize when you are being patronising, i.e., a reviewer of this 'zine giving an Australian hardcore record a mediocre review, but going on at lengths about how much of an achievement for their scene it must be (Australia has an amazing and comparatively non-US obsessed scene), or slagging off a Scottish band for using the word cunt, it's how we greet each other in this country, "how are you ya cunt?" And when Hard Skin talk about fags, it means cigarettes, fuckwit.

Few people gave a shit about my own band, even in Europe, unfortunately, until we hooked up with a big player in North American DIY, how does that suddenly make us any better? Are we cool now?

I have to laugh when some ten pence power violence 'zine tells me that its author doesn't "usually like non-American bands," where do you think you'd be without Mob 47, Napalm Death, Gauze, BGK and many many more? And if I see "Europe gets power violence at last..." in a review again I'm booking myself on the next plane to try out one of those drive by things I see in all those great films we get.

I'm fed up of rude, dumb, patronising yank fucks impinging on my time. I don't need to hear you tell me that "Youth of Today were a really popular band

back home, really influential on the straight edge scene," I'm well aware of who Pushead and Rorschach are, it's not weird that I have the new Cavity record and I'm fed up of complaining idiots in bad bands no one really cares about on either side of the Atlantic whining about everything, no one came to your gigs in France because they hadn't heard of you.

Dude, I just finished a shit day at work, spent all my money on your food, cooked it and then put up with your lousy bunch all night in my tiny flat, I don't want to hear your whines, I don't want to hear that a member of The Get Up Kids masturbated in one of my best friend's bed when she was out all night on a homeless awareness demonstration and didn't have the decency to clean it up, or that Rye Coalition were just THE biggest bunch of cunts that ever came to Europe.

But what should really piss YOU off, is how a lot of the non-North American world is going to treat you because of some of the more idiotic people from your land. It pisses off my girlfriend to hear people talking about how "all Americans are dumb," it was pissing off Asshole Parade to be continually baited just because of where they happened to be born and I won't claim I've never partaken in this ritual in the past myself. I won't deny that I can also suffer that irritating island mentality that people from the UK have, where everyone is defined by what country they're from.

It's a shame that it's the idiots that pass through our communities that get remembered more often. Mad props to Los Crudos, In/Humanity, Palatka, Sweep The Leg Johnny, End Of the Century Party, Catharsis and many more bands that have proven me wrong in recent years, it's been much needed.

American cultural imperialism isn't just restricted to the fact the first thing I saw when I went to Poland was a 20 ft. high Coca Cola sign, that my city has one of the highest numbers of McDonalds branches in Europe for its size, or that I can rarely see a film that doesn't have some idiotic Mel Gibson or Arnie type in (neither of whom are even American, guess they made it big then).

Everyone knows who Mumia Abu Jamal is, but who, in my country, knows who Kenny Carter or Satpal Ram are? Isn't that a little weird, that we don't know our own political prisoners because they haven't been effectively marketed to us by North America? Perhaps the reasons, as I suspect, are that, one, North America is more of a conceptual cinematic dreamland, than a tangible place in many non-North Americans minds and two, because it has this unreal, cinematic quality, coupled with the fact that it's so far away, both geographically and socially, that it's easier to deal with failure when Mumia inevitably fries. I mean shit, you might actually have to do something if the case is a bit closer to home.

Everyone knows that North American fundamentalist Christians are fucked up, but who here's ever heard of the Free Church of Scotland, run by John Harding in Glasgow, my own city, who believes in the stoning to death of homosexuals and ALL criminals. To quote Deacon Stewart Wilson, a man with potentially a lot of power who talks about killing disobedient children, "It's the ultimate punishment. I know of drunk teenagers who have attacked parents with a knife, so there is retribution to be applied. I won't apologize for that. Homosexuals should be punished in the same way, the aim is holiness through purification." People in this part of the world wouldn't believe that that sort of shit didn't happen out side of the United States of the Cathode Ray.

Too serious? Let's try some scenester crap:

And I'm watching The Locust play and the cool kids are down with it too, would they care if they were from Poland, wearing Amebix shirts and studs and called Dis-whatever (but still sounded the same)? Would they fuck!

When my band talks about how only people with the right accent are listened to when they speak from the stage, only to have no one listen, but everyone listens when the next band says exactly the same thing after me, cuz hey, their accent fits. And hell, when y'all

talk colloquially, we usually don't have a problem understanding you, but we have to speak slowly and not use too much slang. Shit, people still talk about people having "British accents," like Britain isn't made up of FOUR separate countries, each with a myriad of regional variations. But that isn't your fault, if I didn't watch TV or films, then I wouldn't have a clue what you were saying and would probably give you a smack in the mouth if you called me a motherfucker.

A slight aside, I'm seven years old, my brother is four, we're playing cops and robbers, we have affected American accents, that's kinda sad when you think about it.

Who reading this would know who Coalition were if they hadn't released a bunch of American bands? And why does no one bat an eyelid when someone tells my (English) friend at Fiesta Grande that "only Germany has good hardcore bands" (other than North America of course), yeah, and I'm sure you own more than just the Stack/Capitalist Casualties split 7" and the Acme discography Edison put out, idiot.

Face it, the fact that this crap fanzine even felt the need to do an International Issue, which to me smacks of straight, white, middle class men talking about queer, feminist, race and poverty issues, is telling. And I wonder if *Heartattack* will get it right, or if yet again it'll degenerate into standard HaC fare of making issues that should be vibrant and important into really dull, tedious drags. International issues? It's never anything but, in the same way that just because you've read both the women's issues doesn't mean that you're suddenly not sexist and equality's now raining down from the sky. Writing a fanzine changes nothing, 'cept maybe you can feel good about your self because you now know the pain of homosexuals, people of colour and wimmin ("bragging that you know how the niggers feel cold and the slums got so much soul"), just like making the effort to buy a foreign 7" every now and again will do anything.

No, the problem primarily lies within our own scene, not yours, our blind acceptance, our lack of looking at the bigger picture, the fact that too often we don't support our own bands and would rather see some unknowns from the US. No fault of theirs at all, but His Hero Is Gone are nobody in Scotland, the main reason I think I managed to get so many people along to see them was that I wrote "brutal hardcore from the USA" all over the poster and flattered the wannabe alterna-metal kids to death.

See, we have it pretty good over here really, though not everyone realises it, many of our bands are great and there's more than just Systral, Bob Tilton, Sein'Red and Doom, our people usually stick around longer, we have a squat scene, we have a long tradition of being DIY as fuck (think the bar code argument means ANYTHING at all over here?), we actually bother to feed touring bands, something North America's touring circuit should learn by all accounts and on the whole we don't need American bands that few people have heard of coming over and trying to make an easy time of conquering Europe, try playing shows in your own damn country first. Try being polite.

Sticky c/o Eight-O-Three Flip Basement/70-72 Queen Street/Glasgow G1 3EN/Scotland; ape_militia@hotmail.com

Srdjan Kuzmanovic Yugoslavia

I thought maybe I should write down something for the #27 and a little something about our scene here in Belgrade, Yugoslavia, but I figured maybe it's finally time to start NOT caring anymore. Why? Well let me tell you why...

Some of you probably know that Bloodpact and Ruination are on a European tour. They had a show scheduled for 15th of May in Banja Luka, that's in Republika Srpska, which is a part of former Bosnia and Herzegovina, which is a part of former Yugoslavia. Anyway, since we heard some very good things about Ruination, our small group of three enthusiasts (or

maybe idiots, you'll see for yourself) decided to take a 15 hour trip there and back to Banja Luka so we could see those bands. We are all from Belgrade, Yugoslavia. So we went. After a fucking horrible and exhausting road trip we finally got there. We met the guy who was putting on the show and we met some people there and walked through the town and stayed at this guys house (thanks for the hospitality!). So when the time for sound check came, we went to the club where they were supposed to play. They were supposed to call the guy doing the show when they come to town, so he could pick them up. They were late but that was nothing new. As time flew by, we got a bit nervous, as we were looking forward to that show. Also we heard rumours of possibility of guy from Bloodpact bringing some Charles Bronson CD discography, so we were stoked and could hardly wait to spend our (you better believe it!) very hard earned cash on those goodies... oh well... somewhere around 10PM we check the e-mail, and BAAAAAAM!!!! There's a "We're real sorry" type of e-mail in there. Bloodpact decided to cancel the show due to safety reasons. They had heard of a murder that took place some days ago and they decided to cancel the damn thing.

Let me tell you what happened: a guy from the ruling party in Yugoslavia got killed on the street some three days ago or a bit more, it's not important really. What you have to know is: that murder took place in a city some 700 kilometers (around 450 miles) away from the town these bands were supposed to play. Not to mention that it was a completely different country. Not to mention that probably ten times more people get killed in Chicago every fucking day... yet they decided to cancel the show. I couldn't really believe how stupid these people must be. I mean gimme a break. I thought they know a bit more about the situation in Europe or where-the-fuck-ever than your average USA hee-haw watching the CNN reports. I mean if they happen to be so ignorant that they don't even know what country they're playing maybe they shouldn't have booked the damn show in the first place. I'm fucking pissed. I can't really believe that I'll live to witness such a stupidity from people that were known as political and caring persons, or whatever. So why should I care? I spent money I could have used better: shoot some dope or buy that collectible Middle Class 7" (well, not really). But I spent money that I could use to record with my band or make buttons and patches we were planning to do, or just eat some food or I don't know what. Not to cry about the cash cause I'll live without it anyway, but that's almost a half of my fucking monthly pay and I threw it because some morons don't know any better than cancel their shows.

The girl who promotes their tour hopes "we will understand." Fuck no. I won't understand. That's the same girl that did the Good Clean Fun show that was also canceled some time ago at the same town. They asked for 1000 deutsch marks for show. They got paid 450 dm in Hungary, a country that is much more well-off than this shithole of former Yugoslavia. What am I trying to say?? That I'm fucking pissed, that now I have a reason not to go see any goddamn band touring anywhere near, because I have to spit out loads of cash I barely have only to get fucked over just because someone is stupid as one can be. That I really don't fucking care anymore, and that I see no fucking difference between these people and the rip-off artists such as Lost & Found for example. At least their band played here when there was as much a fucked up situation here as now, they didn't fucking stand us up. So a big heartfelt FUCK OFF to Bloodpact & Ruination and that girl doing the tour. And a big fucking heartfelt THANK YOU to Catharsis who played their show in Banja Luka.

OK, so whether you understood what I wanted to say or not, I got this off my chest. I'm sorry if it's too long a letter, but what can you do? That's my scene report for your #27 HaC. I don't know what better to write. I guess this about covers it. If anyone disagrees and wants to blow my head off you can do so verbally via:

Srdjan Kuzmanovic/Jove Ilica 32/11000
Belgrade/Yugoslavia; go_011@hotmail.com or
gluepost@usa.net

Sergey Voloshin **Russia**

Hi, this is Sergey from Moscow, Russia. First of all, I should say that the Russian hardcore/punk scene is not that big due to lack of information and to the fact that no punk/HC bands come to Russia to play (except some major bands like Biohazard or Exploited). The only independent hardcore band that came to Russia from abroad were MDC in 1992. I'll try to focus on bands that represent(ed) Russia's own HC scene.

I'll start with Moscow—my home city—because HC has developed mostly here. The first Moscow HC band probably were Distemper. They started in the late '80's and tried to play HC, but there was a strong trash-metal influence in their music. In time, their music became more punky and melodic. Now they are a very popular ska-punk band. Step Back appeared in 1994 and were the first Moscow sXe band. They played old-school punk/hardcore in vein of 7 Seconds/Minor Threat with positive English language lyrics. Skygrain (consisted of all Step Back members at first) were the most famous Russian sXe band, mostly due to taking part in a commercial "Learn To Swim" festival of alternative music. At first, their music was mainly new-school HC influenced, but later they changed their sound to fast melodic HC with great Russian language lyrics. Their only 4-song demo was released as a split tape—We All Are Positive—with Posadil Derevo, Otkaz Ot Nasiliya and Cita Attieksme (old-school HC from Latvia). After changing their music once more, and a change in line-up they started to play under the name of Tri Kresta (XXX). Their music became a sort of chaotic HC with emo influences and screaming vocals. They split up this winter. Kartonka (Carton) played depressive emo rock with political as well as personal lyrics. In fact, they played only two shows in two years and had no songs recorded, because they were very lazy and passive.

Now about Moscow bands that actively play now: 095 (this is the telephone code of Moscow) can be compared to such NY bands as Madball or Agnostic Front. Unconform started in '98 as an old-school HC band with a good positive message. In the fall of '99 they recorded a demo tape which included 8 songs. Then they changed the vocalist and began writing new songs, the sound of which can be described as fast melodic HC with a touch of emo. They are often taken by mistake for a sXe band, but, in fact, they are not (only 3 of 4 people in the band are sXe) (unconform@mail.ru). Bol' Razluki (Pain Of Separation), also a HC band in the beginning, went on to play depressive rock. Unlike Unconform, became much less interesting lately (I'm not sure if they exist now). Solntse i Stal' (Sun And Steel) is a new band, formed by ex-members of Bol' Razluki and Unconform. Their music has strong metal influences and resembles Neurosis (?) a bit. VIA Zuname play punk/HC with songs in different languages (Japanese, Portuguese, etc.), and their music is unusual and interesting. They have recorded two demos. Noisy Diablo have only two people: a drummer/vocalist and a guitar-player/vocalist. They play a kind of noisy HC in vein of Amphetamine Reptile Records bands and maybe some late-Refused influences. B'67 is a sXe band, where I do the vocals. Musically, it is an old-school HC band. We have two tapes out: New Lifestyle and Give Out. One of our songs will be out on Commitment Records International sXe compilation this summer. Counterstrike is a new Moscow sXe band. They are a real "youth crew" band, because they are no more than 18 years old and play straightforward old-school HC. Out of HC-related 'zines, *Vzorvannoe Nebo* (Blown Up Sky) is the most well-known: the first issue was mostly sXe-hardcore influenced, but lately it became more emo and experimental stuff-oriented. All in all, 2 issues are out, both with compilation tapes. The third one is coming soon and is going to have lots of information,

including interviews with Unconform, Spitfire, Smart Went Crazy, Spitboy (translation of an old interview), Seein' Red, Lumen and Anyway (both bands from Czech Republic) and lots more. (*Vzorvannoe Nebo*: 115569 Moscow, PO Box 1, Vitaly Baranov; blownupsky@yahoo.com) *Positive* is a punk/HC oriented antifa 'zine. Also two issues out (Moscow, 117593, P.O. Box 21; antpositive@mail.ru). *Old Skool Kids* (formerly known as *Punk/Hardcore Magazine*) is a punk/HC 'zine. #1 includes T.Y.F., PB2K, Samiam, Posadil Derevo interviews plus Dutch, New Jersey and Moscow scene reports, articles and tons of reviews. #2 is going to be about religion in HC-scene and will include interviews with Ensign, 095, Cause For Alarm plus articles, columns and reviews (*Old Skool Kids* B'67: Sergey Voloshin/PO Box 64/109147 Moscow/Russia; swingbro@yahoo.com). A 100% sXe 'zine titled *One Planet* #1 is coming out soon... (One should know that all Russian 'zines are in Russian language). As for punk clubs: there's only one club in the city (Jerry Rubin Club: jerryclub@yahoo.com), where HC/punk shows take place. Other clubs either have high ticket prices or have stupid security guys. So, that must be all for Moscow.

In St. Petersburg (Russia's second largest city and former capital—before the 1917 Revolution) hardcore music emerged in early '90s, but hasn't been as successful as in Moscow. The first HC band over there were probably Beerocephals: they played trashy punk/HC in vein of Extreme Noise Terror or Accused. Some people consider Chimera to be HC, but I think they were more like experimental music with punk, HC and even jazz influences. Their vocalist Retd committed suicide in 1997, causing the band to split up. They put out a CD, a split 7" with a Swiss band S.F.D.F. and a couple of tapes. From now-existent bands, there are a few that may be described as HC. Marradgory (Merauders) play old-school punk/HC a-la DRJ/Minor Threat(?), have 3 or 4 albums out, latest of which on Hobgoblin Records (this commercial label is boycotted for releasing nazi-oriented bands, boycott them!). Pyat' Uglov (Five Corners) play toughguy metallish N.Y.-styled HC similar to Hatebreed/Biohazard. Svinokop is a new crusty HC band. Their vocalist does *Nozhi I Vilki* ("Knives And Forks") 'zine (one of the best Russian D.I.Y. 'zines, five issues out—the latest including an interview with Sned of Flat Earth Records, Laura Akai and Propagandhi plus columns and reviews) and runs a small D.I.Y. tape-label "Sharapov Sound System" (*Nozhi I Vilki/Sharapov Sound System/Svinokop*: 195009 St. Petersburg, PO Box 30, Dmitrij Ivanov; xpimpixs@usa.net). Another good 'zine from St. Petersburg is *In A Free Land*. One issue out so far, includes Dolby Systemu (Fuck The System)—a local political 77-style punk band and Spitfire (a very popular Russian ska/punk band) interviews, an article about sXe and more (freeland@mail.ru). *Voice*, a new 'zine, is coming out very soon (*Voice*: St. Petersburg 191025, PO Box 165, VOICEZINE@mail.ru).

Another city with a small HC scene is Volzhskiy, a suburb of Volgograd (ex-Stalingrad). The first HC band there was Koleso Dharmy (Wheel Of Dharmy). They may be considered the first Russian sXe band. They started around '93-'94 and played raw punk/hardcore in vein of early Dischord bands, such as Teen Idles and Minor Threat. They exist now, but don't have permanent line-up. They've made several recordings, the latest of which, *Zoon Politicon*, which came out in early 2000, sounds more like hysterical metal/HC. Another band from Volzhskiy is Posadil Derevo (Planted A Tree), they play brutal new-school HC with political/social lyrics. They appeared on the *We All Are Positive* split tape. Three of its members also played in Breakwar. It was a crust/grind project with religious lyrics (Posadil Derevo/Breakwar: 00011 Volgograd, PO Box 1813, Valentin Haritonov). In Volzhskiy there are a couple of punk/HC 'zines: +/- Beskohechnost ("+/- Infinity") is a 'zine made by Koleso Dharmy vocalist and there are three issues out (Dharma Wheel +/- Infinity: Volgograd region, Volzhskiy, 4004105 PO Box 263; punch@mtts-voljsky.ru).

Nastoyasheye Iskusstvo ("Real Art") is the most scandalous Russian punk 'zine, for it contains lots of provocative and queer stuff (there are only about 10 (!) copies of each of its 3 issues and it's distributed only among Russian punk/HC 'zine editors).

Kirov, a small town to the east of Moscow, is the hometown of The Unsubs. They started in early '90s and until today are the only HC band over there. They play N.Y.-styled HC, a cross between Biohazard/Agnostic Front, but they also have more melodic songs in vein of H2O/Vision. They probably are the only existent HC band in Russia that has English lyrics to their songs. They have put out 3 cassette releases so far: *Mind Frustration* (1993), *For The Strong Youth Only* (1998) and live-tape *In My City* (1999) (The Unsubs: 610021, Kirov, Vorovskogo 110-173, V. Rednicov). Vzvod (Platoon) is a new band from this town and consist of The Unsubs members. They play N.Y.-styled HC too. *Play Hooky!*—one of the oldest Russian punk/HC 'zines—has 9 issues out (*Play Hooky!*: 610011 Kirov, Sverdlova 15-14, Eduard Kireev).

Tatarsk is a small town deep in Siberia and it has the only Russian dis-core band Otkaz Ot Nasilija (Disviolence). They are sXe, their lyrics are extremely political and, above all, they are Krishna followers (!). They have two cassette demos out, first of which is included in the above mentioned 4-way split *We All Are Positive*. Their vocalist also does *Yes Future!* 'zine, half of which is devoted to HC, half to spreading Krishna message among punk/HC kids (Otkaz Ot Nasilija/*Yes Future!*: 632120 Novosibirskaja obl., Tatarsk, Lenina 97-15, Alexej Shvedov; yesfutur@online.sinor.ru).

That's practically all about Russian hardcore scene: these five cities are the only ones with active scenes and people (at least, that's what I know). For such a big country, as Russia is, it's certainly not enough. Nevertheless, more people are getting involved in punk/HC community, which is great and gives way to optimism.

I think that I should to say some words about Belarus scene, because Russia consolidate with Belarus in united state. Belarusian scene is less developed than Russian. This connect with political situation, for example, it's unable to makes shows without government control. I think you have to know that Belarus people live in totalitarian system. There are some people who really try to make something for development their local scene. I think that Hate To State from Minsk is the most active and famous band from there. They exist about 3 years and play angry anarcho-crust-punk with m/f vocals. They have the only demo which called *Hate Demo*. They are recording their new demo now. Their bass-player makes *Don't Panic* 'zine, one issue was out, it was included interviews with Invazia (punk-hc band from Lithuania), Tri Kresta, Moorpaul (from Germany) and regular 'zine stuff. (Hate To State/*Don't Panic*: Igor Konic, Budennogo str. 3-9, Minsk 220070, Belarus). Twin Pigs from Ivantsevichy was found not long time ago and they play the same style as Hate To State (loud, fast and angry). They haven't any records. Deviation from Grodno is another one good band. They play anarcho-folk-punk. Their first show was stopped by police for their anarcho views and anti-government lyrics. They have put out split-tape called *Lukashenko Über Alles* (Lukashenko=Belarussian president) with Kalian (anarcho-folk from Belarus) and cassette-album which is called *Hui Yam, Abo Totalitarism Ne Proide* (Fuck Off, Totalitarism will never be here). (Deviation: Stas Pochubat/PO Box 13/230005 Grodno/Belarus). It seems to me that these band are the most active and independent. As for 'zines, I can mention the following:

Left Hander—from Minsk region is a new sXe 'zine. In their first issue you can read about roots of sXe movement, good interview with Polish sXe band Pure, vegetarian, sXe-lifestyle and other stuff. (*Left Hander*: Minsk region, g.p. Ratomka, P.O. Box 16; lighthunder@mail.ru). *Rebro Zhostkisti* (Edge Of Strength)—from same area is a sXe-antifa-ska 'zine. One issue was out. It's included article about ska roots, roots of skinhead-movement, columns, etc... (for post

adress see Left Hander adress, e-mail: staystr8@usa.net). I think that it's all I want to say about Belarussian scene and I hope that there will be a lot of good bands and 'zines, because a lot of people are interesting in underground music and DIY movement.

P.S. If you have problems with getting in touch with any of bands or if you want more information or questions, you can get connect with me. Also, we'd like to see some bands from abroad here, if you want to come and have a show, just get in touch.

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Arian 13 Indonesia

Hi, I'm Arian13 and I live in Bandung City, Indonesia. It is a new millennium but same old shit. Economical crisis is still a big unsolved problem here. The new government hasn't done any progress so far I cans see. People are so sick about politics here, everyday we hear nonsense. Soeharto, former dictator of Indonesia hasn't been tried yet, seems although he is not a dictator anymore his influence is still strong. I see people screaming "anti-fascism" but yet the actions is fascism. People using religion to oppress others, people using "for the people" stance to get their dirty goals. And I also see that the people in Indonesia are not ready for "democracy" nowadays, but hopefully soon! The rich gets richer, the poor gets poorer. Postage is very expensive nowadays, so ask first if you want to trade with us. For instance, 1 tape will cost you about only US\$1, but the postage itself will cost about US\$4! Well this is ridiculous, but it is true. Everything started by a local skate scene in Bandung and a local thrash metal and punk scene which become the embryo of the underground scene in around 1987, then it spread throughout the country. Hardcore/punk scene is growing bigger and bigger, alive and well down here, but since the crisis, prices raise very high even blank tapes raise its price about almost 300%! Imported CDs are very expensive too.

Hardcore/punk spreads quite fast now, there are many new scenes. Although it is a little scene, but I think quite enough to represent their area. There are many great old bands and cool new bands but unfortunately, many of these bands haven't made demo recording or any releases yet. Vinyl is dead since the '70s so people prefer tapes. Most bands in Indonesia use English for their lyrics, but some started to write Indonesian songs. This is the report:

BANDUNG SCENE

Bandung is quite a big city near Jakarta, Indonesian capital city. Bandung is famous of its art, and music. The Bandung scene is an interesting scene. People who are into hardcore, punk, metal, and grindcore hang out together. There are rarely violence or fights about musical differences or genres. Music is appreciated very well in Bandung, so is underground music. Yes, of course there are posers too down here, who don't have a clue about what is going on, but it's no big deal.

I will start with my own band, PUPPEN have some releases out and now we've just release our 2nd EP on our own label, Distorsi Records. We are more metal influenced type of hardcore, and now are preparing for the next recording for our new EP • APARATMATI (dead cops) is my other band, we play fast HC, adding a little of powerviolence/grind sound. We have several songs, none of them are recorded yet • THE END 32 is another young band, and full of energy. They have a 4-song demo tape, and it is very promising. They supposed to have a song in a 7" compilation for Coalition Records from The Netherlands. They play fast hardcore with screeched vocals • FULL OF HATE is a HC band whose members are all skaters, I mean real skaters, they skated for life!! They play HC like a cross between Sick Of It All, CIV, and Shelter. They just release their debut on Harder Records, *Basi* • THE CLOWN is in the vein of The Dead Kennedys and even The Rolling Stones, they're quite insane. They just

released a debut album, *Status Quo*, and in my opinion it is really catching punk rock that I haven't heard for some time • KEPARAT (bastard) plays fast and brutal anarcho punk in the vein of The Varukers, they just released a very good album • BURGERKILL is fast, modern HC in the vein of Ryker's or Vision Of Disorder. Very brutal and promising HC from Bandung and they are good musicians too. A debut album is on its way! • RUNTAH (trash) evolved from an Oi! and classic '77 influenced punk into an anarcho-punk, they've released an album, *Punx N' Skins*. Punk as fuck! • JERUJI (bars) is fast, brutal HC/punk. They have released their debut album, *Freedom*. This band is very brutal onstage! They are loud, proud, and punk • BALCONY have evolved from a standard old school HC band into a heavy, fast, modern hardcore. Very promising, and they have 2 tapes out, *Instant Justice* and *Terkarbonasi* • SAVOR OF FILTH plays straightforward oldschool hardcore • I heard that they are going to release something this year • TURTLES JR. is a four piece playing 80's punk rock at its best and they have a demo out, *Die My Girl*. Hey, they have cool homemade T-shirts, too. They have release their second album, *This Is Fuck System* which sounds more crust • INJECTED is a fast, metallic new school hardcore band, they have a demo tape, but I don't know when they will be releasing it • DECAY have a great debut album, this crust band is fast in the vein of Extreme Noise Terror or Disrupt • SENDAL JEPIT (sandals) are melodic and powerful, they've got a self-titled album out • ROTTEN TO THE CORE have a demo *Police On My Back*. It's great, now it has sold out, but they're having line up problems now • GERILYAWAN (guerrillas) plays fast punk, they have songs on their own and they're great! I'm afraid this band is no more • CLOSEMINDED is another great hardcore/metal band, but too bad they have split now. They already have an album out with the touch of industrial sound • DEADLY GROUND is fast, brutal HC. They were once deformed, but now they're back and ready to terrorize y'all! • FORGOTTEN is grindcore, with political awareness lyrics, they have release an album, *Future Syndrome*, their frontman, Adi Gimbal, is a very cool guy. They're preparing for the next record, I have heard the demos and this one is really great! • KONTAMINASI KAPITALIS is an anarcho/communist band, at first their music was fast but then evolved into more pop sound a la Chumbawamba. I do not know when this band will release anything • ALLSTUPID have a demo out, it's titled simply *Democracy*. Check out the Sundanese song, *Sia (You)!!* • HELLBURGER plays hardcore and they have released a demo *Absolutely Depressed Against Process* but I do not know if this band is still active • KING KONG BEER plays skacore, they are a unique band, and they're always going apeshit onstage • BLIND TO SEE is the only straight edge band in Bandung, they play old school HC in the vein of Youth Of Today. Their demo tape is very good, I can't wait for their release • AUTHORITY is a new promising band, they play old school HC. They planned to release something in the end of the year.

There are more and more new bands forming; UNITED YOUTH (old school HC/street punk), BEDEBAH (crust/grind), OPOSISI (punk w/ violin), SPEAK OUT (HC), 49PERCENT (old school HC), INSIDE FRONT (HC), HAIRCUTS (Oi!punk), DIRTY DOLLS (ska/punk), UNRULES (HC), SUBVERSIF (anarcho-punk), F.O.D. (skacore), AGENT SKINS (punk/ska), BAJINGAN (crust), VOOS (punk), BLACK T-SHIRT (punk), DOMESTIC PRISON (crust), GESTAPO (HC), NUT4EAT (groovy HC), RUSAK (crust), SUNDA CHAOS (punk), THE BOLLOCKS (punk), NUGELOBUDUG (crossover), BATTLE'98 (Oi!punk), YOUNG COCONUT (ska/punk), IGNORANCE (HC), BEJAT (crust/grind), THE CHEAT (Oi!punk), CHAOTIC SQUAD (punk), ANTIKLIMAKS (punk), DISLAW (punk), SUB-CHAOS (punk), DYPHTERIA (grind), MOTHERHATE (hip hop HC), O.O.S. (HC), PLUM (electronic punk), BESIDE (HC), EKSTRIM KANAN (HC), THE CRUEL (punk), DISORDER LIES (crust), DISPOSITIVE (punk), TAKE A STAND (HC), THE

RASCALS (Oi!punk), TOTAL CONFLICT (punk), DECAY (crustpunk), COLLIS IN CHAOS (punk), DINNING OUT (HC), RABIES (crust/grind), TERRORIST SQUAD (punk), RENTENIR (Oi!punk), etc.

Movements:

Since the Indonesian revolution in 1998 (reformation era), many people in the scene got involved in social or political groups. Before that, fear of being subversive to the government is very big. Now there is FRONT ANTI FASIS, an anarcho, anti fascist based group. This group is very active in protests movements, propaganda. They are considered the left wing group. Straight edge is becoming bigger too, and some of them forms a political awareness groups. And also there is a political awareness skinhead group here.

'Zines:

'Zines are now good down here. I also run a zine called *Tigabelas*. It is written in Indonesian, it have lots of reviews, interviews, scene reports, personal opinions, and columns. We have two issue out and now preparing our third. We need more information from your scene, band or anything. You can send your scene reports, tapes, CDs, photo, articles, opinions, etc. No, I do not do it for the free stuffs. The same address with mine • I also do *Berhenti Dan Mati* newsletter, this is a totally 100% music newsletter • *Subversive Riot* is a monthly anarcho-newsletter written in Indonesian. It is written and run by the singer from RUNTAH, 8 issues already out • Also, from the same editor is *Menolak Tunduk*, this is more personal newsletter, and still political • *Loud N' Freak* is another hardcore fanzine, issue #2 is already out • Other 'zines are more into the death metal/grindcore scene.

Records:

40.1.24 Records have released an underground compilation in a CD format (sorry guys, remember that vinyl is dead in Indonesia), the title of the compilation is *MasaIndahbangetsekalipisan* (weird, eh?). It'll include each song from Full Of Hate, Burgerkill, Papi, Deadly Ground, Sendal Jepit, Rotten To The Core, Nut 4 Eat, Waiting Room, Puppen, Turtles Jr., Plum, Third Parties, Cherry Bombshell, Cereal Fever, Balcony. Check it out, you can order it for \$10 (world) to me. They are preparing to release another HC/punk compilation, a project with HARDER Records, called *Brain Beverages*.

RIOTIC Records have release tapes from many bands like The Clown, Runtah, Sendal Jepit, Hellburger, etc. Order it for US\$5 (world) and ask 'em for their catalog. They have also distribute other stuffs, the list is growing. This is the best independent label, they also have patches, stickers, t-shirts. Contact/e-mail them at: riotic@hotmail.com.

41 Records have release tapes from Noin Bullet, Jeruji, and Turtles Jr., they are notorious for good sound recording!

HARDER Records is a quite new label, they have release tapes from Balcony, Full Of Hate, Decay, Injected. This is also a great new label. They are preparing to release their first compilation tape, a project with 40.1.24 Records, *Brain Beverages* which contains tons of HC/punk bands, and most of them are new bands, like Soldier Fight, Take A Stand, Authority, etc.

MANIFEST Records is a label formed by an underground merchandise shop—Mossy's owner, Leo. They have released so far one cassette, a hardcore compilation which consist 4 Bandung bands (Inside Front, Deadly Ground, Burgerkill, O.O.S.) and 2 Jakarta bands (Step Forward, Dead Pits). It is titled *Breathless: A Hardcore Compilation*. I don't know when they will be doing another project.

PARAU Records is my own label which is run by me and a friend of mine, Angga. We are going to release LOS CRUDOS *Canciones Para...* in tape format for the scene here. We have plans to release some local fast bands, and maybe some other foreign bands that we like in tape format. If you have a extreme hardcore/fastcore/power violence/grind/thrash band, and are interested in doing a split with our local band please contact us.

Speaking of vinyl, there is vinyl release, a compilation 7" EP released by France's Tian An Men 89 Records, which includes 9 Bandung HC and punk bands. The title is *Injak Balik: A Bandung HC/Punk Compilation* in an edition of 500 copies. "Injak balik" means kick back or something like that. It will include a track each by Puppen, Closeminded, Deadly Ground, Savor Of Filth, Runtah, Turtles Jr., All Stupid, Jeruji, and Piece Of Cake. Contact: Tian An Men 89 Records c/o Fred Brahim or Luk Haas/28 Rue de Soultz/67100 Strasbourg/France.

Places:

There are no underground clubs in Bandung, so people down here usually organize an event and rent a place like the legendary GELORA SAPARUA, an old sports hall which is used to held indoor and outdoor underground shows. Gelora Saparua is like a sacred place for Bandung underground scene, and it's a cool place for hanging out with the crew whenever there is a show.. Bandung just need some clubs for the underground gigs. An underground show in Bandung is usually mixed with different kind of genres, be it punk rock, hardcore, grindcore, thrash metal, death metal, and even alternative. Travelling skaters, check out Hobbies skateshop and skatepark. Travelling punks, check out Reverse Outfits rehearsal studio and music shop (same address with 40.1.24 Records), Bandung Indah Plaza at Merdeka street (ask people where the punks usually hangout, it's quite famous!). Vegetarians, try gado-gado, a delicious vegetable salad with peanut sauce.

JAKARTA SCENE

Jakarta scene is quite big too since it is the capital city of Indonesia, bands are forming more and more, check them out.

I think CRYPTICAL DEATH is the greatest band nowadays in the hardcore scene! They have a release out, few songs in some compilations. I am curious seeing them playing live • WAITING ROOM have their own songs in a debut album. This band is very unique, they mixed a lot of genres in their music. Before that they were a skacore band. They have fun songs to dance to and powerful HC tunes to thrash to. Just imagine Mighty Mighty Bosstones' vocalist jams with Murphy's Law, Dave Koz and Fugazi. They have two vocalists that brings WR's performance act more energetic. Too bad I just heard that they have split • STEP FORWARD have a female vocalist whose voice is a cross between L7 and Earth Crisis (!). No, you don't want her to be your girl, ha, ha. They have a three song demo, very brutal type of hardcore... ENTROPY covers Bad Religion and their own songs are great! I heard that they're recording a few songs to release a single soon • FUDGE plays their own songs and they're punk rock! The music is good, the lyrics are funny.. They're influenced by the likes of NOFX, etc. • DEAD PITS play old school hardcore. They are a promising future band from Jakarta • MONO is more metal, they have a big deal of metal sound • REVOLT UNDECIDED SUCKS is an energetic hardcore band onstage, but I haven't heard about them in a quite long time • IDIOTS is hardcore/punk rock a la Exploited • DIRTY EDGE plays old school hardcore, so far they have a demo out • STRAIGHT ANSWER evolved from an old school hardcore band to more metalized, new, school band • ANTISEPTIC is a funcore six piece punks, they've been around for quite a long time. They have release an album

• More Jakarta bands: INA-SUBS (punk), YOUTH AGAINST FASCISM (HC), SYC MINDED (industrial), BRAIN THE MACHINE (industrial/thrashcore), ZERO SIGNAL (industrial), TOILET SOUNDS (garage punk), OUT OF STEP (HC), NORTH BATAVIA (HC), ARMY STYLE (punk), OUT OF CONTROL (punk), BURNING INSIDE (HC) • Jakarta has a big death meatl/grindcore scene, tons of bands!

Movements:

Same with the Bandung scene, there are some political groups formed by local scenesters. For instance, AFRA (Anti Fascist-Racist Action, if I am not mistaken). They organize protests and actions.

'Zines:

Label is a new HC/punk fanzine, written in

Indonesian • *Brainwashed* is an underground fanzine, they have been around for quite long, and have 7 issues out already.

Records:

Movement Records is a new label, they have release *Out Of Control/Error* Crew split tape, and a compilation of Jakarta punk bands, *Still One Still Proud*. Places:

People organize shows and rent clubs to hold 'em, like Poster Cafe, Classic Rock Stage, Harley Davidson Cafe, etc., and there are many outdoor or indoor shows held at sports hall or sports field.

PURWOKERTO SCENE

Purwokerto is not quite a big scene since it is not a big city, but it is growing quite fast. I haven't heard of any hardcore bands, but in Purwokerto there are many punk rock bands. Bands are forming, they haven't released anything yet, but they do have their own songs, and they're good. Most of the songs are in Indonesian, so they're unique. There's a leading punk rock band, DISCORIOT, punk with the influences from an American Oi! band, Anti-Heroes • JONI IS BACK have a demo which is not for sale or trade yet, they will release something soon • KARTINIKEOS is an all-girl band, they sound like Bikini Kill. Don't mess with these riot girls!! • BELSME play fast punk rock, and they sure rocks • There are more punk bands; ATAPSENX, PANGLIMA, BLACKGLASSES, TROUBLE SOMMER, DE GRASE, TOPLESS, PINHEAD, DISLIKE, UNION JACK, T-SHIRT, SETHU, KNALPOT, GRAFENBERG, SUMMER '99 and even more.

There is an underground compilation which consist grind/death metal and punk bands, called *Purwokerto Bawah Tanah*, if you are interested contact the address below.

There is a radio station, RGM FM, which always played punk tunes in the weekend for about an hour, and they even let the punk musicians to be the DJs!! That is cool. Shows are set and organized by Zapakeos, a local unauthorized organization done by local scenesters •

'Zines:

Bulletin Kopet is a new local fanzine, run by the guys in DISCORIOT. It is focusing on streetpunk/Oi!punk.

YOGYAKARTA SCENE

I don't have much information on this punk/HC scene, but I know a few bands: BLACK BOOTS plays punk rock in a fast and brutal version. Most of the players are art students in Yogyakarta • ATRET is a fast punk band, they sound like The Varukers with a harder, heavier sound • SABOTAGE plays hardcore with a hip-hop influence. Their vocalist is a former death metal growler • SHAGGY DOG is a danceable ska band, they're very interesting and they have cool songs • SOMETHING WRONG plays hardcore in a hard way, fast and furious • PAK POENG (punk). Some of these bands can be heard in *United Underground—Yogyakarta Underground Compilation*, if you are interested check out the address below.

GERONIMO FM, a local radio station sometimes played demos from local bands. This radio have released a self-financed record by a local hip-hop band, G-TRIBE.

'Zines:

Bajingan (bastard) is a newsletter which is more focused on the Oi!punk scene, I do not know any other zines from here.

MALANG SCENE

EXTREME DECAY is grindcore punk they have release quite a lot and also a split with AGATHOCLES, Belgium mincecore • NO MANS LAND is 100% punk rock, they have a demo out an album out • HORRID TRUTH plays grindcore, ultra fast and quite political, they have a split tape with THE BOISTEROUS, a punk rock band • DISAFFECTION plays fast HC, crust sound with screeched vocals. *Legacy Of Brutality* is the title of their debut • STOLEN VISIONS plays new school evil HC, they have a demo out • STRENGTH OF UNITY is one of the first

generation of HC bands in Malang, they play new school metallic HC a la Morning Again, Congress • From the old school side, there is CONFUSION, they're quite long enough in the scene • SCREAMING FACTOR is HC with metal touch, influenced by the likes of 25 Ta Life • M.B.D.P.H. is a fast skapunk band, but I heard this band has split now • ANTIPHATY is crustpunk, they released an album, W.A.R., fast and furious. This band actually is a side project from the guys in NO MAN'S LAND and a local deathmetal band, KERAMAT. They also have a split with EXTREME DECAY • ROLY POLY is a young skapunk band, they're like Slapstick • SKAHECTIC is a punk band a la Operation Ivy, they have a girl player saxophonist • TODAY IS STRUGGLE plays '88 old school hardcore, they're preparing for their 1st release, just wait • HONESTY is a straight edge band, their in the vein of Uniform Choice • THE BABIES have release their debut, Malang City Punk Rockers, very cool, classic '77 punk rawk! • WODKA is fast punk, imagine The Exploited mixed with Disfear. They have their songs on their own, but I don't know when will they release it • DON'T REGRET is a band which they called themselves modern Oi!punk, but I think musically they're into melodic punk. Violence Causes is the title of their first effort and it is really good album • SKATOOPID is a skapunk too, I don't know if they have release anything yet.

Other bands: YOUTH OF STRENGTH (HC), IBU KITA SKARTINI (skacore), CONVERT (HC), TOMBSTONE (punk), TWIN BEE (punk), DIRECTION FOR USE (HC), STARTING POINT (new school HC), SPIKY IN VENUS (skapunk), MOBSTER (rock n' roll punk), PUBLIC OF NOISE (HC), SOLASI DIROSEN (punk), SPEEDY GONZALES (melodic punk), WHAT'S WRONG (punk), URC (HC), DEFINE (HC).

'Zines:

Escort zine is a HC/punk fanzine, hardcore for the hardcore, written in Indonesian, they have 2 issues out, and they are getting better • *Mindblast* is another 'zine that covers underground scene, not only HC/punk

Records:

CONFUSE INDIE PRODUCTION has release tapes from Antiphaty, Extreme Decay, etc. They have release tapes from HC/punk/grind bands • YOUTH FRONTLINE is an sXe HC label, they have release tapes from Today Is Struggle, Stolen Visions. They sell their tapes very cheap, and they just releas a compilation, a split from Malanghardcore scene and Bali scene.

BALI SCENE

Hardcore is like a disease now in Bali, it started about 1997. I don't know much about the punk scene, but there is one that I know • SUPERMAN IS DEAD (punk) have they have a demo out, Case 15, in the vein of NOFX and Oi! punk • STRUGGLE UNITY plays fast new school HC • PARALEL changed their name into BLOODSHOT EYES, they play hardcore • UNITED FRONT has a vocalist from Bandung's HC band, SONIC TORMENT • REBEL YOUTH is another HC band • D.M.S. palys hardcore • New school HC is been brought by OUTSIDE FIRE, in the vein of Hard Resistance • Other bands: EXTORTION (HC), PHANTOM (HC), VICTIM IN PAIN (HC), SUB ORDINARY (HC), NO REGRET (HC) • Some of these bands release a split compilation with the Malang scene.

SURABAYA SCENE:

In Surabaya there are still punks who wears swastika logos and thinks it's cool. Some of them try to explain, but there's pros and cons. Anyway, the bands that I wrote down here are the bands who are trying hard to develop their scene • THE SINNERS is a punk band and have existed quite long. They have a demo tape out, but I do not know when they are going to release anything • 40's ACCIDENT is a new band, they are heavily influenced by Rancid. They have a tape out, contact them if you can! • PENJAHAT (crooks) is a mix of grind/death metal and HC band, imagine Brujeria mixed with Rykers, they have not release

anything yet • Fast punk is played by THE SOCKS • TOTAL REBEL has release their tape, Brutality Of Punk, fast punk ala the new Exploited LP • BANSPPOOR plays melodic punk ala NOFX, Millencolin • More Surabaya bands: VITAL PENTOLS (rock n' roll punk), WARNING ALARM LIGHT (punk), PINHEAD (punk), NO REFUNDS (punk), SHOCKER (new school HC), ON DROP ON (melodic punk).

There's a HC/punk fanzine too, *Sub Chaos* 'Zine, it's out with 2 issues already. It is written in Indonesian.

OTHER SCENES

LAMPUNG: URBAN DISCIPLINE (HC), they have released an album, Prematur, the songs are mostly sung in Indonesian, this is a good band • JEMBER: JUNIOR SUCKS (punk), W.N.A. (punk), DEVASTATED (crust), THE RECKLESS (punk), NFL (Oi!punk), EX-PISPOT ('77 punk), STAPLES (riot grrl), DISTORTION OF THE FACT (HC) • UJUNG PANDANG: HOT DOGS (melodic punk) GARUT SCENE: T.U.T.A.B. (punk), HOLOCAUST (crust), SCHOOL IS DEAD (punk) PEKALONGAN: SCHON (punk) MEDAN: GRILL SALMON (HC) they have release their debut album.

ADDRESSES:

—APARATMATI/*Tigabelas* 'zine/Berhenti Dan Mati Newsletter/PARAU Records: c/o Arian13, Jl.Kanayakan A-3, Dago, Bandung 40135, Jawa Barat, Indonesia.

—PUPPEN, DISTORSI: P.O. Box 7728/SP, Bandung 40122, Jawa Barat, Indonesia.

—FULL OF HATE: P.O. Box 6634, BDCO 40116, Jawa Barat, Indonesia.

—PIECE OF CAKE: c/o Angga, Jl. BKR—Pasirulyu Selatan No. 122, Bandung 40254, Jawa Barat, Indonesia.

—BURGER KILL, FORGOTTEN, THE CRUEL, DINNING OUT: c/o Palapa Studio, Jl. Ujungberung 118, Bandung Timur 40612, Jawa Barat, Indonesia.

—JERUJI, DECAY: P.O. Box 1853, Bandung 40018, Jawa Barat, Indonesia.

—KONTAMINASI KAPITALIS, KEPRAT, BATTLE'98, BLIND TO SEE, HAIRCUTS, ANTI-KLIMAKS: c/o Riotik, P.O. Bpx 1004, Bandung 40010, Jawa Barat, Indonesia.

—TURTLES Jr.: Jl. Riung Purna II No. 16, Bandung 40295, Jawa Barat, Indonesia.

—SAVOR OF FILTH: Jl. Sanggar Kencana VIII/20, Bandung, Jawa Barat, Indonesia.

—BALCONY: Jl. Cihampelas No.219A, Bandung, Jawa Barat, Indonesia.

—STEP FORWARD: c/o Andre, Jl. Saung Gintung #42A / Blok E 12, Jakarta Selatan 15416, Indonesia.

—DISCORIOT, BULLETIN KOPET: c/o Isa/Nata. Jl. Rogojembangan 44 B, Bancar Kembar, Purwokerto, Jawa Tengah, Indonesia.

—BLACK BOOTS: c/o Arya, Jl. Tegal Kenongo 47, RW 08 RT 02 Bugisan, Yogyakarta, Indonesia or Jl. Sosrowijayan Wetan GT I / 77, Yogyakarta, Indonesia.

—SABOTAGE, ATRET: Jl. Balirejo No.1/11, Yogyakarta 55165, Jawa Tengah, Indonesia.

—EXTREME DEACY: c/o Adi, Jl. Raya Candi III/393, Karangbesuki, Malang 65146, Jawa Timur, Indonesia.

—DISAFFECTION: c/o Mail, Jl. Sanan No.10, Malang 65122, Jawa Timur, Indonesia.

—40.124 Records/Reverse Outfits: Jl. Sukasenang III/4, Bandung 40124, Jawa Barat, Indonesia.

—RIOTIC Records: c/o Dadan Ketu, P.O. Box 1004, Bandung 40010, Jawa Barat, Indonesia.

—HARDER Records: Jl. Cihampelas No. 219A, Bandung, Jawa Barat, Indonesia.

—MOVEMENT Records: P.O. Box 6371/JKSGU, Jakarta 12063, Indonesia.

—BANDUNG INDAH PLAZA (B.I.P.): Jl. Merdeka, Bandung, Jawa Barat, Indonesia.

—*Escort* 'zine: c/o Totok, Jl. Bango Utara I/7, Malang 65123, Jawa Timur, Indonesia

In my own opinion, the scene, especially the hardcore scene is like a big boom in the country, so there is only a few people understand the true meaning of hardcore and punk. There are still many posers, but I think that is no big problem as long it doesn't affect negatively in the scene. Everybody starts from nowhere, right? So, the true will remains.

Please do contact the bands, individuals, or anyone. Keep up the communication; we still need your support. If you want to contact me and want to know more about the scene down here write to me to the address below. It is a lot cheaper to write at my e-mail address than sending a letter. Postal rates down here is terribly expensive nowadays, so please understand. Tape traders are welcomed, but write first. No rip offs!!

My address: ARIAN13, Jl. Kanayakan A-3 Dago, Bandung 40135, Jawa Barat, Indonesia; e-mail: aparatmati@yahoo.com or tigabelas@ihateclowns.com

Until then, take care and write. See you.



Lars Richter

Germany

Wanting to do a scene report about Magdeburg made me realize that there is actually no real scene at all, there are only a couple people infected with a certain punk ethic that meet occasionally to join forces for some projects and then disappear in their "real lives" again. But I think it's somehow kinda productive and so it makes maybe sense to write about this things. Somehow I've also got the feeling that at least in Germany it's everywhere pretty similar. The older folks have disappeared, or are overwhelmed by the badness of real life and the younger people are not going to get as much involved as they used to be. I guess the Hardcore scene has always lived of the spirit and enthusiasm of younger people joining this community and experiencing their possibilities. I guess what's missing lately is a kick in the butt of the younger folks and enthusiasm within the people already involved. For my generation, bands like Born Against or Downcast have inspired so many people in Europe to get active in so many ways and somehow they have set a fire. But right now it feels like lotsa people have burned out or are now filled up with their life routine that they can't contribute to something outside their little struggles. Sometimes it feels that many people slapped directly on their faces when they had to deal with things outside the punkworld. Anyway as usually things go up and down and so we will definitely see better times in terms of something like a scene. I'm still waiting for the new revolutionary youth culture. Depressive times, as they are now in Germany have always brought up some anger and rage.

The most constant project here is the SNC-Empire, which is a fine record label that is now existing for 5 years. They have released stuff from Pilots in Paris a.k.a. Cerulean, Sometree, Johnny Angel, Far Apart, John Doe Band, Cursive and have now concentrated their focus on their split 7" series which is always a contribution of a European and an American band. So far they have done Blueprint/Pilots in Paris and Pop Unknown/Sometree and the latest strike was the Cobolt/Idaho split 7". Right now they are working on other split projects like Tom LoMacchio/Rob and the Pinhole Stars and another project with spy versus spy on the European side. This fine release will definitely be out by the end of the summer. Rob, by the way, is the solo project Robert is doing after the dysfunction of Pilots in Paris. Another inspiring project out of this city is the band Jukebox scenario. It's always cool to see them play live since they are playing their asses off. The demo tape they have done sold over 500 copies and they now get ready to do a couple record releases. In summer they will be touring the south of Europe with Sweden's Neverending.

Once or twice a month touring bands are playing here in different locations, since we lost the house we used to do lotsa basement shows in, we have had a hard time to find right locations. People from outside of Germany always look at the youth centres as a room with the great possibility to create something in your area, but it's so limited sometimes by the social workers and city rules that, this space can't be used as something productive. You always depend on personal interest in your work by social workers.

If you will be interested in more information, check out www.snc-empire.de

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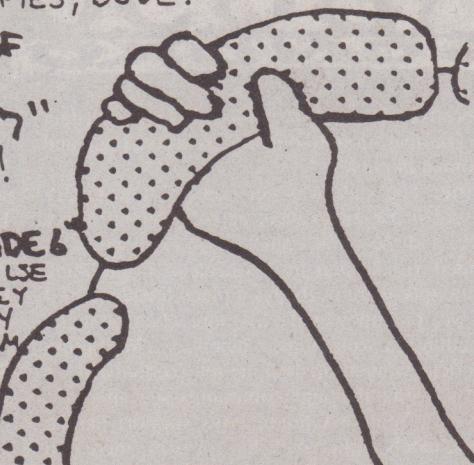
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*Abuso Sonoro is an anarchist punk band from Santo, Brazil formed in 1993. The band's first record was a 7" called *Jogo Sujo* released by the Brazilian label Low Life. Since then the band has recorded five more 7"s and two split LPs. Their most recent of these is a split with Wojczech on Elephant Records/Absurd Records and a split LP with Amor, Protesto Y Odio. Abuso Sonoro has toured much of Latin America and Europe, an accomplishment few other DIY bands from Latin America have been able to meet. The band is currently working on recording a full length album they plan to release with Six Weeks. This interview was conducted through the mail and on the internet in the Spring of 2000. — Mike McKee*

Heartattack: How long has Abuso Sonoro been together? How did the band form?

Angelo: We've been together since '92, but we've had a lot of changes in the line ups. Now Abuso is Angelo—bass, Elaine—vocals, Arilson—guitar & vocals, Rui—guitar and Juquinha—drums. The band started because we wanted to play HC/punk music and speak about the things that we believe are important for us. Things like homophobia or sexism, or about the rainforest and animal liberation issues. But to present everything with an anarchist view, because we are a anarchist band.

HaC: Who writes the lyrics?

A: Arilson wrote mostly up to now, but me and Rui also write. Elaine has a few times. Juquinha wrote some which are still unreleased. Since the beginning we wrote just political songs because we believe that punk is a political music. Punk is more than music and spikes. Punk is a life style and counterculture. It's about trying to change your life, breaking a lot of rules, fighting for a world where there is equality for women, men, children, gays, lesbians, animals, different races. For me it isn't interesting just write and sing about it. For me the real fight is be involved on it day by day, working to build the real revolution.

HaC: Why is it important to you all to be in this band?

A: For me the band is a way to express what we feel. I like punk music and everything that punk is about, but for me, it's not forever. I'll be a anarchist for the rest of my life but I don't know if I'll be a punk or be a musician for many more years. I am 30 years old now and I like to play and tour, meet new people, and all that. I made a lot of friends in these last years and I've seen knew places that I never imagined. But I think that maybe it would be cool to stop and do another thing, like Los Crudos stopping when everybody around the world knew them.

HaC: In America, many bands talk about political issues. Although many are very sincere, few of them actually are personally involved in the causes they champion. For instance, many American bands are against police brutality, but here in America, it is not a real threat (for most white, middle-class punks) to be beaten by police. In America, many bands sing against the practices and policies of the government, but there is nothing dangerous about doing so here. I was wondering what things were like in Brazil? Do you feel like the punks in Brazil are faced more directly with issues they sing about than punks in America?

A: Yeah! Here the police brutality is part of our daily lives. Here the government is fucking bullshit, and I think that's the case in the USA too. Sure, being a punk in the white middle class is easier than being a punk in Brazil. Here most punks are working class or have no jobs. When we played in Europe I saw a lot of punk bands and squats,

etc... But I don't know if they have the same problems as us in the "third world." But I think that when a lot of American punk bands sing about police brutality or about misery, they are being honest even they don't live that. The point is punk means fighting against the system, the government, fascists. But, if you don't built something it means nothing.

HaC: In America, unfortunately, even though there are many women active in punk/hardcore, it seems that women singing in bands is an exception. A lot of times women feel like they're not seen as being equals or completely accepted within the scene. How does this compare to your experiences/peoples' opinions in Brazil? Are most men

by most American/European bands to the local scenes in countries like Brazil. What are your feelings on this? Do you feel like there is a sort of American/western-hardcore/punk-imperialism" that you and other bands/scenes in Latin America have to deal with?

E: It's difficult to say. A lot of bands go to Europe and make lots of money. It can be the same when they come here. A lot of bands like Agnostic Front, or Offspring come here to make easy money.

Yeah, there is an American/western-hardcore/punk-imperialism, but then, we've always been the colonized ones. The people always support bands that come from other countries even more than the local ones.

When Crudos was here, we supported

their gigs in a DIY way. Here the most gigs costs 2 bucks or less. When we support a gig from European bands the ticket costs no more than 2,50, but a lot of guys don't wanna pay 2 bucks to see Brazilian bands and pay 5 or 10 bucks to see an American band. It's the same with records and others, the people

in the scene not supporting their scene. I like a lot of bands from USA and Europe, and Canada, Mexico, etc... But I think if we don't support our scene, it will not live so much as we would like.

HaC: On several of your records—especially your *Ja Basta!* 7", Abuso Sonoro deals a lot with the Zapatista movement and openly supports the EZLN. What have the effects of the Zapatista struggle been for the people of Brazil? Have you noticed changes anywhere else throughout Latin/South America as you've traveled?

A/E: Well, I think that the Zapatista movement is very important for all leftist movements because the revolution they are involved with in Mexico is not a traditional Marxist/Leninist/Maoist revolution, but something very near the anarchist ideology. In Brazil we have the Sem Terra movement. It's a peasant movement that fights for land, respect, dignity, and a way to survive in this capitalist society. A lot of them are involved in a revolutionary way of life but they don't take in arms up to now. You can see other guerrillas in Latino America like the FARC in Colombia or Tupac Amaru in Peru, it's a traditional Marxist/Leninist guerrilla, with a lot of authority and nationalism inside their armies. In the Zapatista army it's different. The people are fighting for change, fighting to destroy the neoliberalism, fighting for a egalitarian society, without government, but with the people taking control of their lives again. Latin America needs to fight against neoliberalism, or we'll die of hunger in few years. Deals like NAFTA, MAI, and ALCA will destroy Latin American countries like Brazil, Argentina, Colombia, Mexico.

When we travel, I can see a lot of hopeless people who want to change their lives, and a lot of them know a little bit about Zapatista and it inspires them. But it cannot be just an inspiration. The Latin American people have always been a people that have survived dictatorship, inflation, poverty, etc... And we need to start to fight, to change our lives, fight against our masters and our governments. We need to do this so there can be a day when all Latin America will be free.

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supportive of women in bands? Do you ever feel like you're a "double-outcast" as both a punk and a woman in punk?

Elaine: The start was very hard. It was very unusual in Brazil to meet active women in any place, and the punk scene was no exception. I decided to take part in this because in the punk community there is always a place for women. I feel we are empowered a lot more when we make something (a 'zine, music, labels...). We, Latino American women, are looking for freedom and it's necessary that the punk community sees this.

Yeah! A lot of boys support bands, 'zines, labels, collectives, but for some there is a great fear that they "lost their place" to us. This needs to be broken. I feel a little bit like a "double-outcast," but not so much like some years ago. Maybe because I have overcome a lot of things that disappointed me, but I'm going ahead supporting all girls to search a way to end the phalocracy in the punk community.

I'd like to speak a little bit about the strong prejudice against gays and lesbians in the punk scene. Today it's not so strong like some years ago, but of course it still exists and we need to find a way to fight this. I don't see the reason to discriminate people for their sexual orientation, why is it a threat? Well, for Latino American punk it's something not so easy to understand. The intolerance, fear of gays and lesbians in our scene is very great. I see that the great influence on children comes from catholic church and its repressive education which castrates the desires and takes control of our sexuality, irrationally restraining our minds. The problem that I see in the punk community is the heterosexual paranoia. This macho society wants you just to be hetero, and not accept anything else. We need to change from inside to outside. While the people here accept this irrational way of thinking from this society, there will always be a lot of repression.

HaC: Brazil can be a rough place to live, economically I'm gathering, from some of what you've said to me. Touring, I'm sure, is a totally different experience for you guys/girls. On your last tour through South America, I've heard you had a great time but that money was very short. It seems as though it's very easy for a band from America or from certain parts of Europe to tour and make their money back, and sometimes make a lot of money. Bands like Agnostic Front or whatever can pretty much come through countries where money is tight and still end up cleaning house. Meanwhile, not much support is given back

HeartattaCk: Please identify who plays what.

Monochrome: The Monochrome Collective 2000:

Marc Calmbach: vocals

Ahlie Schaubel: vocals

Helm Pfohl: guitar

Marten Thielges: guitar

Boeni Hahn: drums

Dominik Thomann: bass guitar

HaC: Where are you all from?

M: Stuttgart, South Germany.

HaC: How long has Monochrome been a band? How did Monochrome start and why? A Collective?

M: Monochrome recorded the first 7" in 1996. While recording Dawnbreed's *Kiosk* album in 1995, we were looking for a bunch of female background singers for some uh-sha-la-la parts in the song "Heimatfilm." One phone call and 15 minutes of waiting and we met Ahlie out of Elektrolochmann. In 1996 when Marc went to South America for a year Helm and Ahlie started rearranging a Dawnbreed song with only a guitar and her voice. The idea was to create something new out of the same minds and to find a way of playing a homogenous and precise type of Pop with an unconventional attitude. The addition "Collective" was meant to give more expression to our "collective" way of working, that hopefully captures the spirit, energy and the potential output of a bunch of friends with one common objective. Monochrome is linked strongly to its periphery consisting of many people with different backgrounds but a common interest in creative work, e.g. graphic design, packaging, photography, film and of course most importantly music.

HaC: Some people may know who Dawnbreed were but haven't made the connection between them and you. Can you explain what happened to Dawnbreed?

M: We stopped Dawnbreed in Feb. '99. This wasn't planned, it was something that came right out of nowhere. Our friend and drummer, Tom, found out he has a heart disease which made him totally restructure his life. It was no longer possible for him to expose himself to stress and loud music. For us, there was only one way—Dawnbreed, which was an entity that has been making music for about 7 years, could not be continued without him.

HaC: I have been listening to the new album a lot now and your music seems to have progressed greatly from the first 7". Monochrome seemed to characterize a new sound to the hardcore scene. Do you consider yourself a part of the scene, an extension of the hardcore community? Please explain.

M: Labels are for cans and not for bands—at least not Monochrome. We've always been hesitant to "can" ourselves or our music under any sort of label. On any given day you might interpret our music in a certain light—hardcore, punk, indy, whatever. If you do though, then you've fallen into a trap and are missing a big part of what the Monochrome Collective is all about. For us, it's all about the journey and not the vehicle or record store category.

HaC: Where do you think Monochrome fits as a band in hardcore?

M: Everywhere and nowhere. To only put Monochrome in a hardcore "box" or to see us only as a hardcore band wouldn't be completely accurate. It also wouldn't be fair to our listeners, friends or us—or the hardcore scene for that matter. Some textures of our music may still share characteristics of hardcore, but many other layers take their cues from other music genre, media and ideals.

HaC: I feel that that artwork defines a band's identity... I think that expressing yourself outside the musical sphere is as important as the music itself. Your artwork concept and design for all the releases you have put out are unique and seem to distinguish the music you play as well. Is their a relationship between the artwork and the music and message you are trying to spread.

M: The artwork is simply one aspect of our creative identity. Remember the Chinese proverb about the three blind men and the elephant? Certainly there's a tight relationship between our graphic and musical expression. The energy created by the group is manifested and noticeable in numerous forms—design, music and our live performances. Message? Who said anything about a message?

HaC: I also understand that you guys record your own music and one person in the band runs a label that puts out most of your own music. Can you discuss this DIY band/label/recording idea that the band seems to do successfully.

M: First of all we should mention that Trans Solar Records is run by 3 persons—Chris (headquater), Helm (graphics, "Buereau der Form") and Marc (Radio and Press Unit).

In our opinion, it's very important if not even the priority to connect both, the label's work and the band's work. It became our passion to work on a label that supports our decisions, that gives us the freedom to let our ideas take their course and that accepts no boundaries. The popularity of Dawnbreed gave us the opportunity to build up an international distribution structure for Trans Solar Records within the DIY scene. Bernhard, drummer of Monochrome, owns an amazing recording studio where Dawnbreed/Monochrome recorded all their songs and many other bands from all

some of the lyrics mean and what you are trying to say? Do you sing about German issues or concerns and if so, what are they?

M: Well, we've never been on something like a mass-mission with apt descriptions and big letter statements (just repeating and revolving on its own). We developed a corporate form of expression that doesn't judge in general but portrays a very personal, cynical and eventful point of view. We're not destined to offer solutions, nor is there a unique Monochrome doctrine to convert anyone. We do not have a five-point plan to save the world, we just use and abuse language as a weapon.

In our lyrics we often switch between certain languages since every language has a certain sound and rhythm, some kind of unique characteristic that carries a certain mood. In general, one could say that each language transports specific information and if you translate languages, content might get lost. We often use quotations in our lyrics and these quotations would become pointless, if we were to translate them.

Another aspect is that if you grow up with multiple languages, it's just natural that you communicate with these. This is a whole lot more intuitive in Europe than it is in the USA, where people might not be as open to a foreign language or can you spontaneously think of any American band with French or German lyrics?

HaC: Does having a womyn in the band bring out womyn's issues/feminist dialogue? And since there aren't many womyn in the punk/hardcore community compared to men, how does that reflect upon the band's politic or social image?

M: If feminists, politicians or social scientists see Ahlie's being part of the band as positive, then fine.

Everybody's entitled to his/her own opinion. Like every member of Monochrome, Ahlie "the womyn" contributes her talent, vision and commitment to creative precision. Image has nothing to do with it.

HaC: Any new records that you will be recording for, and when will they be released?

M: We have just recorded a song for the erase-yer-head split singles series on the French Pandemonium label and will soon release a 7" record on the American Dim Mak Records label. We are working on a new 12" record as well and hopefully we'll be able to release it before the end of 2000. We also shot a 16mm movie/video clip with local film makers that might be available on

a video comp or a CD-rom later this year.

HaC: When are you coming to the US to tour? Where are you going to tour? And if there is a US tour in the future, how can we find out?

M: By the time you read this we will just have toured the East Coast in July with Milemarker. We are highly interested in coming to tour the West Coast one day since we have toured the East Coast in 1998 with Dawnbreed too already. Feel free to contact us personally to find out what's going on.

HaC: Any last comments...

M: Thank you Steve Aoki and HaC for giving us the opportunity to publish this interview. We would also like to thank Gavin at Stickfigure Records for his help distributing Trans Solar Records in the US. We really appreciate your interest in our music and ideas. We hope you are OK!

Monochrome

interview by Steve Aoki

over Europe come to record theirs."

HaC: Do you consider yourself a political band? A punk band? Do you identify the band under a certain heading socially?

M: Yes, yes, yes and no, no, no. There you go again with those labels.

HaC: Who are your heroines/heroes?

M: As teenagers we all had different posters hanging on our walls. The posters are long gone, but the images and feelings (influence) remain.

HaC: What other bands do you think set precedence in Europe right now?

M: Since we are all involved in music for so many years now we have met so many great bands from all over Europe and other continents that we wouldn't know where to start mentioning them all. Explore yourself!

HaC: Since I can't read German, please explain what



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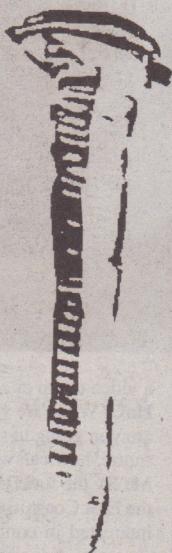
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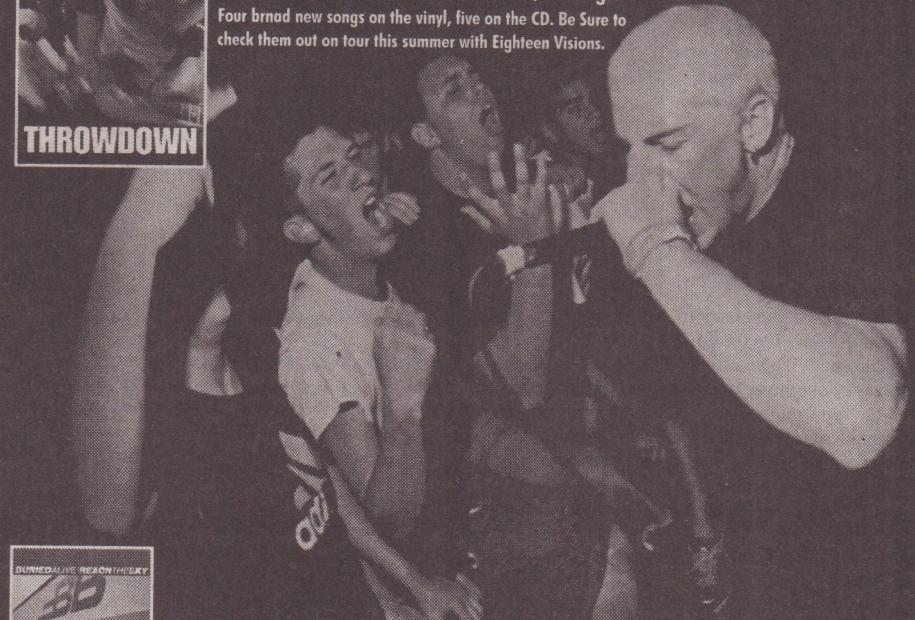
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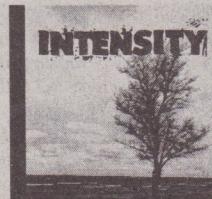


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an interview with: Dave McClure

I recently saw a documentary called *The Bus Riders Union* about, well, *The Bus Riders Union*, here in Los Angeles. All throughout the movie I was racking my brain trying to figure out who one of the featured BRU organizers was, until finally something clicked and I realized that it was "that Downcast guy" David McClure. As soon as I figured this out, I was determined to interview him for this series that I am doing on (former) punk activists and organizers. One, because his band had been extremely influential and important to me in years past, and two, because he was doing real grass roots organizing with such a kick-ass community group. I originally interviewed Downcast when I was 16 years old, and now 8 years later, we got to sit down and have an equally amazing and inspirational conversation. As last time, feel free to send ideas of people that you know doing real grass-roots, radical organizing and activism, so that I can include them in this series. — Daisy Rooks (arooks@hotmail.com)

HaC: Talk about what you are doing now, like what organizations you are involved with, etc.

Dave: Right now I am kind of in limbo. I have been doing a lot of traveling the last 3 years. I've been in and out of the country a lot. But my home base in terms of doing any sort of organizing here in LA is called the Labor/Community Strategy Center. They have a project called the Bus Riders Union (BRU) that we have been working on for about 5 or 6 years. Right now I am not technically employed by the Strategy Center, but I have been in the past and I still continue to do a lot of work with them. I try and spend as much free time as I have with them, and I will in the future. I kind of see it as my political home, and the best place to act upon any political ideologies that I have.

HaC: How did you first get involved with the Strategy Center?

Dave: Towards the end of 1994 is when I first got started with them. Originally, I had known about the Strategy Center because they had produced a lot of publications, and it was through the printed work that they do that I first understood who they were. In about 1990 they produced a document called "LA Pollutes the Air" which linked the environmental movement and social justice work within an urban environment. Very few organizations do that. I think that's one of the real tests of organizations, to have some sort of environmental component. It was fascinating to read a document about an exclusively left Marxist organization that was really dedicated to spending a lot of organizing time around environmental issues, and that was linking it to the fact that some of the highest stationary polluting forces are located in low-income communities.

They had a campaign in the early '90s against the Texaco plant in Wilmington, which is right near Long Beach. At the time it was one of the largest stationary pollutant sources in the country, not just in LA, and of course Wilmington is a very Latino, new immigrant population that is very low-income. So a lot of the organizing work was around trying to force Texaco to comply with us, to lower their emission standards and to offer some sort of reparations to the community. It took me a while to finally start doing work with them, but a couple of years later I finally started volunteering, and then I went through an organizing program, like an internship so to speak. So that's how I got started. From there they produced documents around immigrant rights issues, about proposition 187 in 1994, and in 1993 they put out a document called "Reconstructing LA From the Bottom Up" which was in response to the '92 rebellion. At the time here in LA there were all these organizations trying to figure out "OK, we just had this intense riot. What

are the ways that we can galvanize forces and do some very interesting organizing work?" And very little was being done, surprisingly. There was such an amazing opportunity that just got wasted because organizations were looking towards more corporate ways to "rebuild LA."

HaC: What do you mean? Getting companies to fund different projects?

Dave: Yeah—not really facing any sort of organizing within the community. Instead just trying to see what our little tiny community can do to get a grocery store in here or a McDonalds or that kind of thing, so that we can say we've got jobs now. We knew that a lot of the riot was in a sense an old-fashioned bread riot—when people were looting they were looting for food, for diapers, things like that. These communities are so incredibly marginalized and poor, but all these corporatized attempts to try to find a solution were just falling flat in their faces. So the Strategy Center came along with this document saying that we wanted to take on the more corporatized "Rebuild LA" schemes. There was actually a more corporatized organization called 'RLA' that was trying to get federal funding to influence corporations to see if they could get jobs in these communities.

HaC: Minimum wage jobs?

Dave: Exactly. Minimum wage, non-unionized jobs. So there were very few organizations that were doing any real grass roots organizing in the community. We were saying, "You are part of the problem because your solution is entrepreneurialism, and entrepreneurialism failed—we all know that." So that's how I first came to know the Strategy Center, through these publications

than I understood in the beginning, it's a really huge difference. You could be in an organization and really still only act on an individualistic level, by only going to demonstrations and things like that. The other thing is that activists think in terms of very limited, short-term solutions.

I think that's a very profound problem, I think that good organizers are trained in strategy and tactics, but a lot of people don't understand the difference between the two either. And I think that good organizers understand that it takes very long-term campaigns and struggles with a clear definition of what the strategy is and what the tactics are. I think that the Left movement doesn't have a profound understanding of either, which is why we don't really get anywhere in this country. I am not saying that I am good organizer by any means, but at least I do have a clear understanding of how organizers think and what it takes. I have a basic understanding of what it really means to do long-term work within a community, and to really define the parameters of what a strategy is and what a tactic is.

HaC: How do you conceptualize the difference between the two?

Dave: In a nutshell, your strategy is your long-term goal, it's your campaign in a sense. Your tactics are what you do to reach those goals. The tactics change over time, the shift in tactics is determined either by what the conditions in the community are, or on movement within your campaign, but the strategy is the long-term goal. The more you get involved in organizing, and the more you do coalition work with other organizations, the more you realize that people do see tactics as the strategy, and they base their campaign in one demonstration. I come into contact with people like that all the time, and I am always shocked. But then I remember that that's the way that I used to think, and I realize that the Strategy Center gave me this profound education on what it really means to be a long distance runners in the movement. There are people involved who have been working on the same

strategy for 30, 40, 50 years. Also, I think that the Left is kind of falling apart in terms of its understanding of what it really means to be an organizer. Obviously there are a lot of amazing people doing amazing work, but some of it is not seen in very long-term, strategic goals.

HaC: So can you talk more about some of the specific things that you worked on and learned in the Strategy Center's training program?

Dave: It revolved around the BRU campaign, which started in 1994. The program is actually quite impressive. In this country there really aren't organizer-training programs, most organizations don't really have them. I know that there's the Organizing Institute (training program for union organizers) and things like that, but for the most part there aren't really places that young people—college aged and even high school—can go and spend a year or more and really be trained on how to be an organizer. So it's really pretty impressive, what the Strategy Center has been able to put together. For about two years, I stayed within that training program. After that I continued to do a lot of work with them, but a lot of the work now primarily focuses on the BRU campaign.

HaC: What was hard about learning how to organize and what was rewarding about it?

Dave: Well, the challenges to organizing are pretty profound. First of all, I am a white male, so it's challenging to me to go into low-income communities, communities of color, and educate them. Good organizers are educators first and foremost. So it's quite presumptuous of me to go into different communities and say that "I think I know of a way in which you can kind of transform your consciousness to a politicized consciousness that can challenge some of the ways that you are oppressed." That's a very profound statement to make, and I often failed, but sometimes I was successful, I wasn't always in there by myself, of course. If I were to go into Crenshaw district, there would be

Activism people in motion

that were being produced. They were heavily researched reports. People weren't looking for long-term programs to approach the problems that the rebellion had brought up. They were looking for a really, really quick solution.

HaC: And had you been involved in any sort of community work before working with the Strategy Center?

Dave: Yeah, but nothing really heavily politicized. When I was 18 I started doing a lot of work with a homeless advocacy organization, called Frontline Foundation, which actually still exists. Their whole thing is just distributing meals on skid row and in a lot of ways it's really an amazing organization. That was something that I was working on every day and doing a lot of fundraising for as well. But you quickly understand the limitation of simply providing food, as wonderful as I think that is, and as much as I think your consciousness can really grow from being exposed to the conditions of homelessness here in LA. After a few years it really felt limited.

I didn't really understand what organizers did at that point. My whole world of being politicized totally existed in activism just reacting to things, maybe going to protests, and demonstrations. Reacting, rather than really doing any sort of long term organizing work. I had no idea what an organizer was. I think that most people don't understand even people who have been in the 'movement' for a long time don't really understand what an organizer does. They see organizing as what activists do. I think that's a huge problem. My exposure, my real education about what real organizers do, came from the Strategy Center.

HaC: Lay out what you think the difference is between an activist and an organizer.

Dave: I think that activists generally tend to work on a very individualized basis. They kind of see themselves as working within a community, but not within an organization per se. And that's really more profound

an African American male or woman in there with me.

That was probably the biggest challenge for me, immediately questioning issues of privilege and race that I welcome and that I have learned a lot from, and probably will continue to do for the rest of my life if I continue to do organizing work. In that way it was a pretty intense challenge. Of course the other challenge of organizing is that we don't live in a time when it's popular to join organizations unless you are winning. I think that we still live in a culture that's very much individualized and in which people just look out for themselves. Most people would rather just sleep than raise their own political consciousness—it's a lot easier.

HaC: What kept you motivated to stay there for a while?

Dave: I guess it was for very selfish reasons, because my own consciousness was being transformed and that was very exciting. I learned much more through the Strategy Center than I ever learned through college or through the alternative forms of culture we've both been a part of. That was and still is a very exciting time. I think I also stayed because I was reading a lot about history, which was very inspirational. Because of the fact that we are losing so many victories that the civil rights movement, for example, won and it keeps you inspired to try and regain those victories.

HaC: What kind of victories?

Dave: Well, affirmative action, we've lost that. Once the Left loses things we tend to give up, rather than when the Right loses something. The Right are pretty amazing organizers; they know how to re-win victories that they have lost. We won affirmative action and then it took them 20 years, but they've made a pretty significant victory to keep us in check. I am trying to think of another example, but affirmative action is pretty profound. It seems like very little lessons have been learned from the war in Vietnam, as well.

HaC: At that time you were working with the Strategy Center, were you still in the bands? Were you still engaged in punk?

Dave: No, not at all. I pretty much dropped out of that whole culture around 1994 when I started working at the Strategy Center.

HaC: Did one precede another or did it happen concurrently?

Dave: I was starting to become really disillusioned with that whole culture. Aside from meeting a lot of incredible people, I just didn't feel as though any real interesting work was being done. A lot of political ideas were being expressed, but no one was working towards anything interesting. And as you were saying before, it kind of thought of itself within its own shell and was not really looking to the "real world" outside of it. I use that expression not because I don't think that that punk is a real world, or a real legitimate culture that we were all apart of it, but it tended to see the world in a real isolated sense. Living in LA it was just way too difficult, because LA never really had the scene that a lot of communities outside of LA had. After going to shows you would just come home to where you lived in, and it just didn't feel as though... I was just loosing a lot of interest, and when the last band that I was in broke up right before I started to do work for

the Strategy Center, so it seemed like a really good opportunity to make that transition.

I don't know that I really have an answer as to why I wasn't able to make the transition together, or why I wasn't able to stay in both scenes or both worlds. But the more I got wrapped up in day-to-day organizing, the less interested I was in going to see a lot of bands and seeing shows. It just seemed like on some level that the work I do now is a little bit more important without meaning to sound or be insulting in any way, because I learned a lot taking part in that culture. It was a great educational experience and I met a lot of amazing people—some of whom I still have contact with and am pretty good friends with. But I just didn't really feel that fulfilled.

HaC: After you worked at the Strategy Center for a

putting me in front of a computer doing research, providing testimony and data for the lawsuit.

HaC: So then you traveled for a few years?

Dave: Yeah, I did two trips in the space of two and a half years. I went to Central America twice and on the second time I went to Cuba. It was an amazing experience.

HaC: Did you do political work there?

Dave: No. I think in most ways it's probably not appropriate for people from The States, especially if you are a white male like me, to do that kind of work there. I mean, you can't organize. I think that very little political work is appropriate. But my consciousness grew a lot in a political sense—I learned a hell of a lot and I made some amazing contacts. To an extent it was political work, but I was mostly there to learn Spanish because I wanted to have that ability in order to broaden the work that I wanted to do here in LA. So that was very important.

You really don't understand, and I mean the general you, how Imperialism really works until you go to the countries that have been seriously affected by it. Even if you understand it theoretically, your level of understanding about it grows in a really profound way when you are actually in indigenous communities in Chiapas or in Guatemala or in El Salvador—well there's no real indigenous community in El Salvador—but ex-FMLN combatants in El Salvador. It's quite an amazing experience, to be in a repopulated community, to actually go to Cuba and see how the embargo really affects peoples' daily lives there. You come back pretty pissed.

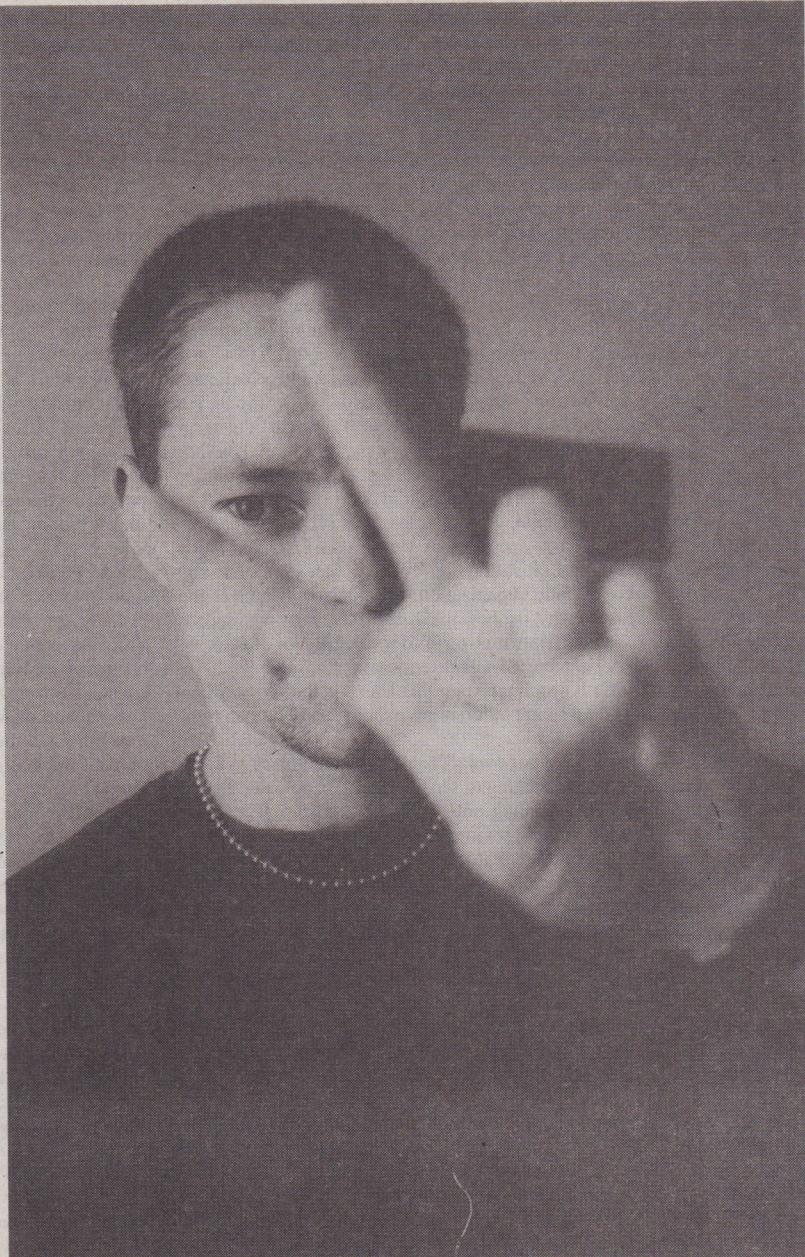
So I literally came back with the knowledge that anything short of anti-capitalistic work, anything that's not framed within anti-imperialism or anti-capitalism, I really believe that you're wasting your time. Being over there, you just learn in such a profound way just how serious the situation really is, how much influence we have in Central America, just how much damage we've really done. It's really quite eye opening even if you understood it theoretically beforehand.

HaC: So what kind of work do you want to do now that you are back?

Dave: I don't know. I am still learning a lot over at the Strategy Center, even though I'm not in a position to be employed by them right now. But I think that they are pretty much right on in terms of how they go about organizing what their political ideologies are, and what their strategies are. I think that there are very few organizations like the Strategy Center. To be honest, I really think that they are rare and under-appreciated here in LA. In general, I still want to be doing

organizing work in some capacity. I have been spending a lot of time thinking about it and seeing what is an appropriate way for me to contribute.

Coming back from Central America I am really interested in Latin America Solidarity work, whether it's Cuba or Central America. I am specifically interested in Guatemala because I have so many friends there and so many contacts. I would love to do a lot of fundraising for projects going on in Guatemala that I think are really badly in need of dollars, rather than their own currency. So I don't know what I will be doing for



year and a half, then what did you do?

Dave: Well, I continued to do work after that year and a half. The year and a half was only within the context of the training program that they have. The Bus Riders Union has a class action civil rights lawsuit against the Transit Authority here in LA, and a lot of my work got wrapped up in the day-to-day of that lawsuit. What that meant was a lot less organizing and a lot more work on that lawsuit. I ended up doing that for a year and half or two years. So I still was working for the Strategy Center, but the work was taking me off the streets and

sure, but I feel confident that that's what I want to do and what I will be doing.

HaC: Some people have a real sense that their real education took place or that their politic emerged as a result of being involved in punk rock. Other people say that they were exposed to these ideas through punk rock, but that it wasn't until they went to college and took classes that it became really clear to them how the world worked. Other people say that it was a combination of both. When you first heard about the Strategy Center, what do you think had laid the groundwork for you to really understand that this was important work that needed to be done?

Dave: Well, I definitely think that culture played a very significant part in my life, and that the punk rock movement gave me a worldview if nothing else. Who knows if I would have gotten it any other way. I grew up in a very white, homogenized, very racist community, a suburb of LA. Thank god I didn't become a cop like a lot of my friends did, or ex-friends I should say. When you're in Junior High or High School and you buy an album called Sandinista by The Clash—I think that I was in Junior High and I was very curious—it definitely provided me with this understanding that I don't think that I would have gotten otherwise. Who knows, but it definitely laid a lot of very important roots for me in terms of how I see the world and how I view this country and its relationships with other countries and to an extent, what to do about it. Acting as the activist which I thought of myself through the bands that I had been in, I think that it was definitely a good education for me. I actually learned more in that time period than I ever did in school. I actually hate universities—I never had a good university experience, everything that I learned took place outside of the school system. I was never very well educated in any capacity whatsoever. A lot of the education that I received had to do with Martin from Los Crudos or Adam Nathanson from the Young Pioneers or Mike Kirsch from Fuel and Sawhorse, people like that. I learned a lot from them, Kent and Sonia. There were definitely some inspiring people for sure, people who I am still inspired by in some ways. It was a very important time and I don't take it lightly. I look back on it with very, very positive memories. A lot of the music that I still listen to is the bands that we toured with, I think that amazing bands came out of that time.

HaC: What are some examples?

Dave: I don't think that there's a better punk band than Econochrist. There really isn't. When I first became interested in punk rock I was listening to bands like the Ex, the Germs, Black Flag, those were the bands that really got me excited about music. But put any Econochrist record against a Germs record, and they blow the Germs away, they really do. They really were amazing musicians. Adrienne Droogas of Spitboy was an amazing singer. That whole band was, so it was really an honor to be touring with all those bands like Born Against, Fuel, Sawhorse, whoever. It was such an exciting time because not only were they great bands, but they were really interesting people who are doing a lot of interesting work now. So I really look back on those days with really fond memories.

Even if you are only existing in a very counter-cultural sense, I think that it's really admirable to be living a lifestyle that only exists within a certain counter-culture, because it's an alternative to, or thinking about what your life could look like under Socialism. And even though it's not, because we don't live under Socialism, there's nothing wrong with trying to figure things out and trying to understand what one's life could look like with a profound consciousness, politicized or whatever. If you are really engaged in that sort of community, I think that that's a real positive experience. I don't have any real advice, other than keeping your foot in the real communities that exist outside your own.

HaC: How do you think that people stop being activists and start being leaders and strategists and organizers? How do people go from seeing strategy as having a rally, to starting to think about real long-term strategy?

Dave: That's a really tough question and I don't have

an answer to it. In a sense, what you're asking is how does one's consciousness grow. I do think that those who think of themselves as organizers do have a deeper political understanding of the situation than those who just have an activist framework, those who think of themselves as organizers. If you just want to do activism, that's fine and there's a need for that. But the Left are not good organizers; we're losing so many fronts, and often we don't know what it really takes.

A good way to think about how crucial this really is, is to look at all the real work that's being done around the IMF and the World Bank right now. Here's something that has really exploded and there's amazing potential for some really real united front work around this issue. I think that's important because it's taking on issues of Imperialism, which the Left has done a pretty shitty job of, in my opinion. Even though a lot of great things have come out of Seattle and DC, it's disheartening for me to see people actually proclaiming victories because "We shut down this meeting," or "We were able to stop the police from arresting us." That's all well and good, but if there's a bunch of anarchist kids out parading in the streets because they think that they shut down a meeting, I think that they have a really limited understanding of Imperialism and how it plays out. Because it's not like they can't just have their meeting the next weekend. All of these conditions very much still exist. Oppression still exists.

The point that I am trying to make is that very little is being done about how we can see this as a very long-term struggle. About how can we incorporate what's happening in the streets of Seattle and DC and here in Los Angeles at the Democratic National Convention. The real question is, how can we incorporate this movement with a very long-term understanding of what strategy can look like? Another problem is that we don't even agree. I don't necessarily agree with a lot of my potential comrades over what the issues even are. An example of this is the debates over China. You see a lot of well-intentioned and well-meaning Leftists saying, "We can't let China into the World Trade Organization." I understand some of the reasons why, but how much of that is really coming out of a real patronizing understanding or a lack of understanding of self-determination?

HaC: It's so interesting that China is the target, when so many other countries have such intense human rights violations.

Dave: Like our own. That really is the place to start. It's quite shocking to see how many people are fixated on China coming out of DC and Seattle. These are people who I previously would have seen as a long-term comrades. It just exposes the contradictions in the Left. We really need to be clear that we really don't have a clear understanding of what to do, if all these people are parading victories in the streets. I mean, I understand that it was a very exciting time and much-needed in terms of rejuvenating a movement, but we have an incredibly long way to go. And they probably do understand that to an extent, but it goes back to what I was talking about in terms of understanding things in terms of long-term strategy.

We really need to be having these discussions. I see work that could be done around the DNC as a way to do a really great opportunity to do united front work with less of a focus on shutting down the convention—even though I think that should be done, too, but I see it as more of an opportunity to educate other leftist organizations that may be there about whether we really do have political agreement... about whether we really do have an understanding of what it's going to take to build long-term pragmatic organizing campaigns over these issues, because it's increasingly important. It's really going to be interesting to see how many organizations are really going to take on the Democratic party; that's where peoples' true colors are really going to show. It's going to be interesting to see how many unions are going to take on the Democratic party in any real way. Instead, what they are probably going to do is to get their base that they collect union dues from to go out and do voter

registration and really work within the establishment and get people into this machine of the Democratic party. And I think that it's pretty depressing and really sad and one of the aspects of the labor movement that I find to be pretty disgusting. I say that as a person who's actually working for the Hotel and Restaurant Employees International Union right now. But what they are doing to take on the Democratic party is utterly preposterous.

HaC: Yeah, but you saw this in Seattle. You saw the big 30,000-person AFL-CIO march that diverted itself away from the convention center, and you saw members who were saying "fuck this" and went and joined the other marches—the Steelworkers were there and the Teamsters were there. The members get it in a different level and they can be constrained by the International union only to a certain extent.

Dave: I really see imperialism as the issue for the Left to take on, and I think that any organization that doesn't have a framework in which to express a condemnation against the agents of imperialism, isn't Left. I really mean that. If you are working only within an anti-racist framework and that's it, I question whether that's an explicitly Left agenda. That's pretty controversial and I know that that could raise some eyebrows in some circles, but I really do think that Imperialism is the key to rebuilding a Left movement in this country, within a framework of an anti-racist, anti-sexist framework.

One of the most popular phrases that came out of the work of Marx and Engels is "Workers of the world unite, you have nothing to lose but your chains." It's probably one of the most quoted lines in history, because Marx is one of the most quoted people in the world aside from the Bible. It's really a profound statement because that line is very significant—it is saying workers of the world unite, not workers of each individual country unite. It's really rejecting a nationalist framework which I think is crucial. And then there's the line that says, "You have nothing to lose but your chains." I really think that the chains are the gatekeepers that are trying to keep people interested in their own self-interest, in not looking to anything broader, in ignoring real solidarity between other nations, other countries. Just because of how controversial Imperialism is in the world today, there are so many organizations that are progressive, that are just not working on it. The labor movement is just one example, but there are so many organizations and movements that just see themselves as fixated within the US.

HaC: Maybe they'll give some shout-outs to Canada.
Dave: If that. It's a very Euro-centric framework.

HaC: So when an organization that has been focused on a very specific issue starts to make the change to address more global issues, what does that look like?

Dave: I think that the best example that I know is the Bus Riders Union. It's an organization that from the periphery is only interested in transforming transportation in LA. But we have meetings in two languages and we would be interested in having more languages, but we are limited by our membership being primarily English and Spanish speakers. We are vehement about everything that we do being expressed multi-lingually as much as possible, and I think that that's an important step. In the beginning there was a lot of resistance from African Americans who said, "Hey, this is the US and I am interested in everyone having better transportation, but you need to speak English." That was actually a huge issue at one point in time, and luckily the membership was able to make the right choice and now we have all meetings and flyers and publications in English and Spanish. We would love to have it in Korean too, because the office is in Koreatown, and we did for a while when we had a very active Korean membership.

We send members to Chiapas to work with Zapatista support committees. We send people to Ecuador. I just came back from Guatemala. I think that you are addressing issues of imperialism when you send people to do this sort of work. A year or two ago there was something called the Black National Congress

that took place. It was an attempt by black socialists to come to America and get together, and talk about how the experience of African Americans had been enriched by Socialism in the past and about where real organizing drives can take place in the future. I think that that is taking on issues of imperialism because you are looking at issues of the African Diaspora in this country that are being affected by imperialism in this country, not just in Africa. Even though it may look from the periphery that we are taking on public transportation, but the issues are much broader.

Working for the Strategy Center, I have come into contact with people who have been in the movement for a long time, like 30-40 years. One thing that they say is that the level of discourse among the left is pathetically low. What they mean is that, for better or worse, one of the things that happened in the '60s and '70s is that the level of theory and the ability to really strengthen political lines and political ideology was so great and it kind of dwarfs people's participation today. There are so many activists and organizers who want to do activism without engaging in theory and I think that we are losing because of that, to an extent. I don't know where that comes from *per se*, but we are not very literate today. A lot of Marxist courses in Universities today don't have you read the original sources, only the sources interpreting the original sources. I think that it's very important to be reading Marx, Lenin, Mao—some of these original thinkers—to refine how their works can be used today because conditions are very different than when they were writing. But I also think that people don't have a true understanding of what it means to engage politically with each other. As you do coalition building with other organizations, as you do real united front work, people, as you were saying earlier, are automatically assuming that we are all coming from the same place, when really we are not. There are profound differences in terms of how we look at racism, imperialism, and I think that we are losing real opportunities to discuss those differences. A lot of people who have done a lot of work in the '50s and '60s say that we need to do more of that. And that's one of the ways that the strategy center could play a lead role here during the DNC, because of their willingness to be so stringent or really disciplined in its level of theory and how it wants to engage other organizations.

HaC: What's the work that you are doing for the union now?

Dave: It's nothing very interesting. I came back from Central America and needed a job and I got a job there. I have a lot of respect for the work that they are doing. I think that they are doing really interesting stuff, but I don't really see the work that I want to do in the future as being in the labor movement, even though I do want to work with them to some extent. I thought that the Justice For Janitors victory was really significant, and really important, though.

HaC: I interviewed this union organizer recently and he had this whole analysis about the larger political ramifications of the work that he does. As an organizer, when you are educating and empowering people and helping them understand how they can win an organizing drive, you are giving them tools that they can use to go and do the work that is important to them in their community. Of course you are organizing around economic issues and of course getting a contract is very important. But he was saying that we must recognize that people have other issues that are important to them, and that as organizers we can help people strategically understand the process of winning so that they can effectively fight those other battles.

Dave: I think that's how organizers need to see themselves within the labor movement. The only question is, what vehicle do workers have to get involved with, if the reality is that the labor movement is so fixated on just wages and benefits and not looking outside that framework. So even though I do agree with him, I do think that it's a little bit limited because there's no place for these workers to go. Because the labor movement acts as gate-keepers so harshly in terms of being able to

organize over health care or over public transportation or over any service that's going to provide them better lives, other than issues specifically relevant to the shop floor.

HaC: They want their members to work on their issues. **Dave:** Yeah, and the other thing that's really amazing is that a lot of people who are becoming very active in their unions, not only in organizing but within the base itself, are these newly-arrived immigrants that have been taking on armies from Guatemala from El Salvador from Nicaragua. These are people who were incredibly active in their own guerrilla movements and so they probably have more to teach us than we have to teach them. I think that any organization that doesn't express full rights for undocumented immigrants, has a very shortsighted analysis, so that involvement is extremely exciting to me. And I do wish that the labor movement would do more cross-border organizing. Some unions are doing more than others. But still, I think it's not enough.

HaC: I think it's hard because when we are getting our asses kicked so hard here in the US, how do you then justify resources to go elsewhere? But I do think that cross-border organizing is the only way that we're going to win in some of these industries.

Dave: I think that's one of the benefits with working outside an establishment, whether it's governmental or union or something else. That's something that the Strategy Center has done, no problem. We did send people to Mexico to do solidarity work within a bus drivers' strike that had been taking place for 6 years—an incredibly intense situation. We were able to send people down there no problem, because we're not tied to any bureaucracy system in any way. That's another way to combat Imperialism.

I really think that one of the futures of fighting Imperialism is to develop organizations that exit outside of the framework of anything that's bureaucratized. I am not interested in part-building; because that's not where we're at. I do want to work with a lot of unions because I think that there's a lot of great work to be done here, but that doesn't mean that I want to work in the labor movement. I would love to have more conversations with people who come out of the labor movement, because I want to know their perspective about why they want to work within a union bureaucracy rather than try to figure out ways to broaden that bureaucracy in some way. I think that's a legitimate decision for sure, but it's an incredibly difficult struggle.

HaC: Many people involved in punk experience this real disjuncture between their job and their political beliefs. They see their job as this necessary evil to fuel other things that you want to do. I am now thinking through different that people choose sustainable jobs in which they can merge the two and feel really empowered in that, and not feel like they are throwing away 40 hours a week. What's been your experience with that process—trying to figure out the kind of work that you can do that's going to really sustain you?

Dave: I mean obviously you would chose jobs that would have you become so demoralized that you turn into a robot. I don't really know. I was fortunate enough that when I worked with Frontline, which to a huge extent was something that I helped to start because I had to create a position for myself and so I had to do fundraising to pay me a little bit. It worked for a couple years, and then it became so incredibly difficult that it was worth having the organization run with no one on staff. Other than that, I was just working at co-ops and health food stores. I guess that's what everybody does. I don't know what the answer was and what people should do.

Something that rang a bell for me, is that if people are happy doing what they are doing, that's half the battle. For example, during the '60s during the movement to end the war in Vietnam, one of the things that transformed that movement was that so many people came together no matter what jobs they had or what they were doing. They saw themselves as being able to form coalitions that kept their activism alive. Stopping the war in Vietnam was something that was so desperate

that just going to an organization was something that kept you so motivated, but it was also years of hard work.

A lot of activism revolved around going to random people who maybe weren't politicized and started organizations that were really important. If someone knew someone who worked in a library, someone who was politicized would go to that persona and say, "I want to work with you because I know we had a conversation once where you expressed your outrage about what was happening in Vietnam. Will you get together every librarian that you know that may be aligned with you in some way, and from a coalition called librarians against the war in Vietnam?" Whatever their job was—waiter or waitress or cashiers or anything. But it worked and they were able to get people motivated and active and they stayed active until the war was ended. We all know that it wasn't anything more than a really huge broad-based movement that ended that war. That's something that is probably lacking today because it's not a time that people are joining organizations. But the point is that if you are happy with what you are doing, that's fine but you also have to look at it outside of your own self-interest. If you are a lawyer, are you an anti-imperialist anti-racist lawyer? If you are, will you join a vehicle to express what you are doing and will you get any people who have the same views to join that with you? I know that's not what you are asking, but I think that if you are 21 or 22 or 24, we all want work that we feel good about. What kind of worker are you? Are you a politicized, conscious worker, or are you someone who doesn't give a fuck and just wants to go to punk rock show? I think that's the difference. **HaC:** It's like the affinity group model that Seattle and DC protests were organized based upon.

Dave: I think that's incredibly beneficial, because organizations start with one person. If you are lucky, you have two people and from there you can come to events with a base, thus giving you the legitimacy to express positions. That's the difference between an organizer and an activist. If you are up there all alone saying, "I David McClure am against the WTO and the subjugation of third world countries," or "I am David McClure who is a member of the Bus Rider Union," which carries a little more weight and a little more legitimacy? The BRU is actually now quite big, but what if you're John Doe who works at Kinko's and if you come up and say, "I am John Doe and I am against the WTO" or if you say "I am John Doe and I along with 10 other people have formed the Kinko's copiers against the WTO," which carries a little more weight? To an extent it's a little more preposterous, but the point is that's what differentiate a good organizer from an activist and that's what the movement really needs right now.

It's good for people to be active as activists, but you are limited in your ability to express any sort of power and what gives people power is that they are coming from a base. We as the BRU can actually go to an MTA board or go to talk with people and say very Left things and people can turn around and say, "Hey, that's socialism" and we now have the power to say, "Yeah, of course that's socialism. What did you think we were, capitalists?" We're successful because we have this huge base from which to express our ideologies and views. It would be difficult if we were just gadflies that were socialists and not really coming from any sort of community-based organizing project.

I am just glad that I am not at that point at my life, because it was so hard. It was so hard working 40 hours a week at some shit job and then trying to do band work and then trying to be active in something. I mean, even if it's Food Not Bombs which doesn't take up a terrible amount of time, if you are serving food once or twice a week, it is hard if you are in school or working. But I guess that's where your consciousness grows from.

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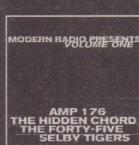
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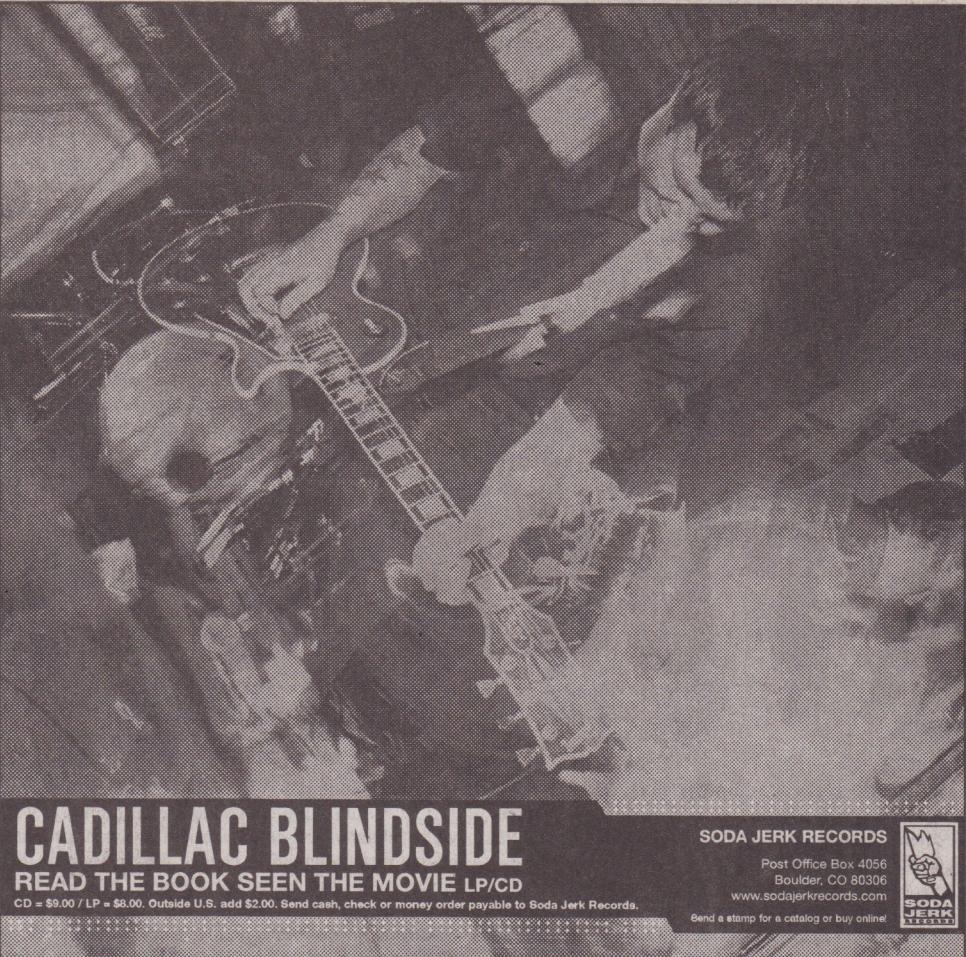
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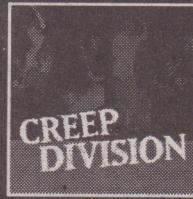
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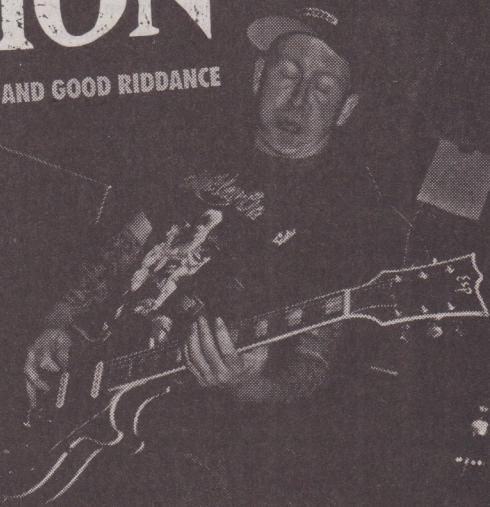
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Since June 14th I've been doing thesis research in Santiago, Chile. I lived here for about six months back in the Spring of 1998. During that time I got involved in the HC Punk scene here. When I returned home to Washington, DC I kept in contact with the friends I had made in Chile. One of those friends was Joao Da Silva, who sings in a band called Redencion 9-11. Redencion 9-11 is one of the most politically charged bands playing in Chile today. They are DIY to the core, and have an originality in their lyrics, music and live performances that is rare in most punk bands today. While on a short tour to the south of Chile, I had a chance to talk to Redencion 9-11. —Brian Lombardozzi

HeartattaCk: So to start off who is Redencion 9-11?

Joao: Well Alejandra-plays bass, Se Kyu plays guitar, Patricio plays drums, and I guess you could call what I do singing. We're all college students except for

The philosophy behind the band? What your lyrics talk about?

Joao: I don't think I can really define what we sound like, I'd rather let people come to their own conclusions. Some have compared us to French bands like Fingerprint or Ivich, and others say we used to rip-off from that Krishna band 108 (although I admit I liked their music at some point in my life, I feel nothing in common with them in any way nowadays). Personally I enjoy a very large spectrum of musical styles, I'm very fond of Jazz (John Coltrane, Ornette Coleman, Miles Davis, etc.), mellow hip hop (Digable Planets, Arrested Development, De La Soul, The Roots, etc.), post-punk (Joy Division, Wire, Monochrome Set, In Camera, old Sonic Youth, Swans, etc..), classical punk (The Stooges, The Voidoids, Devo, X-Ray Spex, Black Flag, Bad Brains), and newer punk hardcore bands like Born Against, Moss Icon, Zegota, Kill the Man Who

influenced scene where some bands openly present themselves as nationalistic, macho, and pro-guns. There's a really interesting political punk scene though, with bands such as Mal Gobierno, En Tu Contra, Curasun, Enfermos Terminales, PorNostalgia, etc., and we're looking forward to doing shows with them now that we're kind of "back on track."

The punk scene in Chile is really young, there wasn't really a punk scene here until the '90s, yeah there were a few punk bands and 'zines before the '90s but I don't think it's ever been as big as it is now. A more political hardcore culture wasn't introduced until 1995 thanks to bands like Disturbio Menor, Silencio Absoluto, SND, etc., where ideas like vegetarianism, anarchism, straight edge, anti-homophobia, anti-patriotism, anti-sexism, the "do it yourself" ethic, etc., became standard politics for the punk scene.

We've played with a lot of bands during the

Redencion 9-11

Patricio; he works at a furniture store. I also work at my school as an assistant at the Department of Student Affairs. I study sociology, Alejandra studies publicity and Se Kyu economics.

HaC: How long have you guys been together?

Joao: We got together in January of 1997 with the all the same participants except we had another bass player, named Jaime. Jaime now plays in a band called Griz. Ale started playing with us in mid-1999. Se Kyu and myself have been playing together since high school. We played in old Chilean punk bands like Octopus, and S.N.D. (Sin Nombre Definido). Patricio played in one of the now classic hardcore bands from Chile called Golpe Decisivo.

HaC: What is the significance of your name?

Joao: Redencion means redemption, 9-11 stands for September 11th, 1973 when the military coup de'tat overthrew Allende's democratically elected government. This for us means redeeming ourselves from a 17 year long dictatorship which completely destroyed our culture. The dictatorship robbed Chileans of their social class consciousness. Prior to 1973 the poorer communities, called "poblaciones," had a strong sense of community and cooperation in terms of day to day survival and resistance to the economic boycott executed by the bourgeoisie against Allende's socialist government. During that period the right wing and the economic elites were hoarding goods like food, soap, etc., to create and provoke a conflictive environment between the people and the government. It was really interesting to see how the poblaciones would organize, raid the warehouses where the goods were being hoarded, and distribute the food equally through their own poor communities. Nowadays some communities continue with that same tradition, but in most that sense of unity is completely lost. This is mostly due to the dictatorships promotion of individualist ethics and the capitalist economic model where everyone is out for themselves without concern for their neighbor. To us our name is basically a rejection of that part of history and attempt to free ourselves from it by creating a new model of social living different from that imposed on us by the dictatorship. Anybody that wants to have a better idea of what I'm saying should definitely check out the documentary film The Battle of Chile (La Batalla de Chile). I think it's distributed in the USA by a company called First Run Icarus Film. It's a great movie and a great document of our history.

HaC: Can you explain what kind of music you play?

Questions, Submission Hold, The Hated, etc.

On a philosophical arena, hmm... well, we're all about self-empowerment, we want people to realize their potential to change things, to raise their voices and fists in the face of adversity. People in Chile have very low self-esteem, especially punks, I'm talking about absolutely no love for themselves, except maybe some local straight edgers, although I think they channel it through ways which I don't agree at all. We believe in self-empowerment as in taking your life into your own hands, "doing it yourself," not sitting around crying and not doing shit to change your condition. I think that can be achieved through taking action on certain issues, that way other people see how you're "doing something" and they'll see how easy it is and start doing it themselves.

In political terms, none of us are militant in any kind of political or philosophical organization, but I think we follow certain basic ideas like all four of us being vegetarians, against organized religion, pro-choice, pro-feminist, anti-homophobic, anti-capitalist, etc. We try to interact with the crowd at shows, sometimes even be confrontational if necessary, we're just 100% non-conformists.

Our lyrics kind of take all these issues I've mentioned and place them in daily life personal situations. I'm not very good at using direct straight forward basic political slogans although I also despise ambiguity and "emo" lyrics that only the person who writes them can figure out also. I want people to read them and identify or feel challenged, but I definitely do not want them to feel alienated.

HaC: You guys have been around for a while. Which bands have you played with and regularly play with now? And how do you see the changes in the scene during the last couple of years?

Joao: Lately we've been playing with fellow punk bands such as Altercados, Praxis, and others. We just started playing live again in December of '99, and in 1999 we only played live once or twice; we mostly spent time rehearsing and trying to figure out what to do with our future as a band because we felt like there was no punk "scene" left for us to play in. We have strong differences with most of the hardcore bands from Santiago, because hardcore here is very MTV, there's an Epitaph/Fat Wreck punk bands rip-off thing going on, a lame macho SxE Pride scene also there's even some ridiculous SxE Crews who claim to be hardline, there's your usual drunk punk hooligan scene, and, although very small, a NYHC

past years, we've had some really good shows and also some not so good ones. We would usually play with bands like Disturbio Menor, Silencio Absoluto, Enfermos Terminales, Antitrust, Sin Retorno, Desfase and a few shows with bigger bands like BBS Paranoicos, Fiskales Ad-Hok, Politicos Muertos. As in foreign bands we've played with Los Crudos, Catharsis, Loquero and Fun People (from Argentina), and others which I can't recall right now. The punk scene here is pretty big and very diverse, there are bands that bring crowds of 500 people or more and deal with bigger labels and are mass produced, than you have your average DIY punk band like us that only bring along 50 people or so. We've had our moments though, during 1998 our shows drew up to 200 people sometimes even more. I don't know if they were all there to see us though, because shows here are usually like 5 or 6 bands on the same bill, and crowds kind of depend on the number and popularity of the bands playing the show. Anyway, a lot people sang along and clapped after every song so, well... (laughs)

I think the scene has definitely been in decline since 1998, way too much tolerance for stupidity, fashion, clichés, commercialism, and violence. These issues just totally washed down any political content the punk scene here had two or three years ago. But I'm optimistic, and I believe the punk scene is regenerating with a new and younger crowd, and more and more interesting bands are popping up. I'm really anxious to see what's going to happen during this year and the next. I think a lot of us (other punk bands and ourselves) are guilty for not defending our ideas in a more massive arena and that's why punk and hardcore have become so commercial and apathetic here in Chile, although I think Blink 182 and Better Than a Thousand also have some responsibility in perpetuating stupidity, especially in foreign countries due to the lack of more grassroots means of communication. I'm all for staying indie and defending the DIY ethic but I think we also need to not close ourselves to a small circle or ghetto of 50 or 60 "politically correct punks." I want these ideas to transcend because in a few years from now (as it's always happened) those 50 or so "political" punks will have passed on to something else because there gonna grow out of it, or get bored, or end up listening to The Promise Ring and Tortoise instead of Subhumans and Born Against, and then, once more we'll find ourselves trying to create a scene for ourselves.

HaC: When you guys play live I see a lot of audience

participation, how does that usually come about?

Joao: Well, that's kind of an unconscious effort. I tend to always speak between songs, explain what the lyrics are about because if I didn't I'm sure most would not have the slightest idea of what the hell I'm saying, and also I sometimes just speak about issues that concern me as an individual and I want to know what others think about them. A lot of people that don't know me must think I'm an asshole or an arrogant fuck at times because I get pissed off when I'm talking and people are not responding so I can openly insult them also. When we played with Catharsis for example, I was asking people to sign a petition on behalf of a local human rights group to officially get Pinochet out of congress and I was kind of pissed because out of more than a 100 people only 50 had signed the petition, and the fact that they were there seeing a "political band" such as Catharsis and being so apathetic about it was just crazy in my opinion. So when we were playing I thanked the people that had signed and I said that whoever hadn't signed could go fuck themselves. Of course nobody said anything but I could clearly see the shock in some people's faces.

I think it's really important that we destroy the whole "rock and pop" culture standards where bands are distant from their crowds, where band members are seen as gods and the crowd blindly follows. I'm hoping that if I say something during one of our shows and somebody disagrees they'll express themselves in an intelligent and open manner so we can discuss it. A lot of bands here have absolutely no respect for their crowds. I've even experienced situations where a band is playing and there is a bunch of assholes near the stage bullying the crowd, dancing kung-fu style and kickboxing so that nobody else can dance to the music and then somebody will stand up to them and the band doesn't give a shit because those same guys bullying the crowd are friends with the band. It's crazy, these are the same bands that afterwards are talking about respect, tolerance and "scene" unity. Of course, if I or anybody else openly criticizes them they'll call us shit talkers and accuse us of "dividing" the scene. This all goes into the issue of considering hardcore more than a musical style.

HaC: What is punk to you?

Joao: Punk to me is what I eat, my day to day activity, the music I listen to, the records I buy, the people I hang out with, the books and 'zines I read, the political issues that interest me, the way I relate to the "normal" world, etc. So you see, music is an important part of it, but it goes way beyond that to me. I've been here since 1995 and I don't see myself being interested in anything else in the near future. Besides, I've been doing 'zines, playing in bands and working for an independent label called Masapunk for a pretty long time so I probably wouldn't know what else to do if punk wasn't around. My personality and life have been built around 'zines, records, people, shows, books, etc., and all related in some way or another to punk. It's hard to be in a punk band in South America because it's really hard to get your music out, there's no vinyl pressing, CD pressing is expensive, tapes are easy to make but they don't help much, distributions is slow and most distributors are not trustworthy, and there are not many cheap venues to organize gigs at. It's impossible to tour unless you're the Fun People or you're willing to lose a lot of money that you don't even have. Redencion 9-11 as a band doesn't even have a drum set or amps—actually none of us have amps to play live with, we're always using other people's equipment. I'm so jealous when I meet DIY bands from the USA because they always seem to have good equipment, extensive touring possibilities throughout Europe, USA, South America, etc. As cliché as it may sound, "punk is my life."

HaC: Since you guys are a diverse band in ethnic terms, you being half Brazilian-half Chilean, and Se Kyu being Korean, how does that affect you as a band living in Chile which is pretty racially homogeneous per se? And also you have a female bass player and women seem to not have a very strong presence in the Chilean punk scene?

Joao: Well actually there are a few non-Chilean communities with a strong presence throughout Chile in general, especially of Korean, Palestinian and German origin. The thing is, most of them have blended in completely into Chilean culture except for the Korean community; they're very conservative and make a big effort to not lose their traditions, many Koreans resist learning Spanish. In Se Kyu's case; he's not conservative at all, he speaks perfect Spanish, he has an active social life with non-Koreans, etc., but I think it's good that he takes his cultural background seriously; he can read, write and speak Korean, he has a strong respect for his roots. I'm not talking proud nationalism, I'm talking about knowing who you are. A person who doesn't know about their past, their history and culture will never know themselves. Chilean culture is very tolerant towards non-Latin Americans or other Latin Americans, there's more classism and sexism here than there is racism. That's probably due to the fact that most Chileans are conscious that they themselves are not really "Chilean," the only real Chileans are the Mapuche, Kawashkar, Aymara and other indigenous ethnic groups that survive to this day. Of course Se Kyu has had shitty experiences dealing with racism a few times, but he has a very strong character so he knows how to deal with that. And anyway, if somebody ever dared to heckle, insult, or attack him because of his race in our presence we wouldn't respond in a very rational way.

You're right there are very few women involved in the hardcore punk community, probably due to that whole MTV hardcore stereotype I was telling you about before, hardcore here is very male oriented. But for example, Praxis, one of the bands we usually play with, has a female singer, another band called Nar Mattaru has a female bass player, Dia 14 is an almost all-girl band. I haven't seen them play in a while but they're still around. There are also a lot of women that do 'zines, *El Mono Con Navaja* which is an animal rights publication is done entirely by women, etc. I think more and more women will become active in the hardcore scene once they see the examples given by Ale, our bass player, Claudia from Praxis, Dia 14, the girl in Nar Mattaru and the girls from *El Mono Con Navaja*. Chile has a very male dominated social structure, although the population of females doubles the male one, there are still laws that punish women for adultery and not men, there's no divorce law of any kind, abortion is condemned socially and legally (women can be sentenced up to 10 years for taking their reproductive rights into their own hands). The power of the Catholic church and the constitution left by the military dictatorship have a lot to do with it. By the way, there's no real division between church and state in Chile.

HaC: How do you see the hardcore scene from the United States?

Joao: Well, I'm not gonna lie about it, punk here is greatly influenced by everything that comes from the USA. The USA kind of has the same problems we have, just on a bigger scale. You have your DIY political hardcore scene, a more trendy indie-emo-rock scene, straight edge, garage rock, melodic punk, oi!, etc.; there are so many different scenes. The scene here is influenced mostly by the "bigger" hardcore bands like Sick of it All, Madball, Better Than a Thousand, NOFX, Earth Crisis, Lagwagon and Pennywise because that's what you find at local record stores or being reviewed in rock magazines. The funniest part of it, is a lot of kids think those bands are actually "DIY." For the hardcore scene almost anything put out by Victory Records, Revelation, Epitaph, Fat Wreck, etc., is held as sacred, it's really weird.

You try to show kids bands like Catharsis, Kill the Man Who Questions, Submission Hold, J-Church, or any other "smaller" punk bands and they're just not interested. I guess it's just easier for them to buy the Blink 182 CD at the mall than take the time to look for more independent bands and mail order them. I enjoy reading a lot of 'zines, and listening to certain bands from the States, but I kind of have mixed feelings with the DIY punk scene over there. I think the DIY

scene in the States is very self indulgent, most people don't give a shit about what goes on anywhere that's not within the USA. They love traveling to tour Europe but you rarely know about bands from Europe touring the States, much less bands from South or Central America. I've seen some really shitty reviews in 'zines like *HeartattaCk*, MRR, *Punk Planet*, and others of non-English speaking bands that send their demos, 7", LP, CD, etc., because the reviewer complains about the language. That's why so many bands from non-English speaking countries end up trying to sing in English which I think is pathetic, and besides, I hate it that we have to release tapes, CDs, LPs or whatever with lyrics translated to English because if we don't whoever is reviewing or possibly interested in distributing it will not, and bands from the USA don't have to do that, or at least they don't even care to do it. That's just perpetuating the imperialism of "American" culture over all forms of art, politics, social structure, etc., and if we're not able to destroy that within the international punk community than we're wasting our time screaming our lungs out about bringing down the "new world order" and the powers that be.

I also hate it when bands from the USA tour South America and leave all their ethics aside because they seem to think we're all idiots. I love Fugazi, they got me into punk, but for example when they came down here they played a huge club-discotheque and charged \$10 dollars worth in Chilean pesos. What the hell happened to the \$5 door price? I understand that they're playing in another country and need to cover the plane ticket expenses and all, but they can attract such a huge crowd that they could have perfectly made it by charging the \$5 door price they're so famous for.

Than you have a band like Good Clean Fun which is supposed to be DIY and in a way criticizes all the lame stereotypes built around hardcore using comedy, but when they come down here to play they don't even take the time to find who the hell is doing their tour and what bands they're playing with. A friend of mine, the drummer from Praxis, wrote them an e-mail before they came here telling them that the guy that was doing their shows all over South America was a total schmuck—he runs a label and distro which is our equivalent to the infamous Lost and Found label from Germany, and that they were going to play with a bunch bands that completely contradicted everything they claim to be about. I'm serious, they were playing with some bands that completely fill the mold to every single stereotype that they make fun of in their songs. OK, so this guy e-mails them telling them this and then making it clear that that's just his personal opinion and he understands that they have no clue to what goes on down here and proposes to do a smaller show with them some other day after the shows already scheduled in Santiago, with more "DIY" bands so to speak. Turns out the guys from Good Clean Fun e-mail the guy that's doing the show in Chile and tell him that this kid is trying to boycott their show in Chile!!! I think that's just so idiotic. Los Crudos toured here, so did Catharsis, and they did fine, played DIY shows, cheap door prices, etc. I just hate it when other so-called "DIY" bands come here and take us all for assholes. I know Good Clean Fun definitely lost their more "intelligent" fans down here after that, a lot of people were very disillusioned about Fugazi also.

HaC: What's your discography until now?

Joao: Well we have a split tape and CD with an Argentine band called 720!, a well recorded demo from last year with six new songs, we've been in a few compilations and we're trying to finish recording for a future CD/LP and then do a split 7" with Praxis. We take a lot of time to write songs, and recording is not cheap so we usually have to prepare financially before doing anything.

HaC: OK, I guess that would be all... Thank you very much.

Joao: No, thank you Brian! If anyone wants to get in touch you can do so at: Joao Da Silva/Casilla 120-Correo 12/La Reina, Stgo./Chile; reden911@hotmail.com

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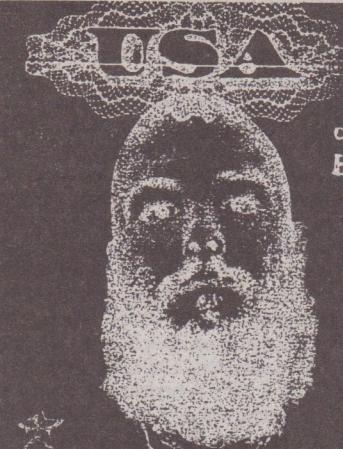
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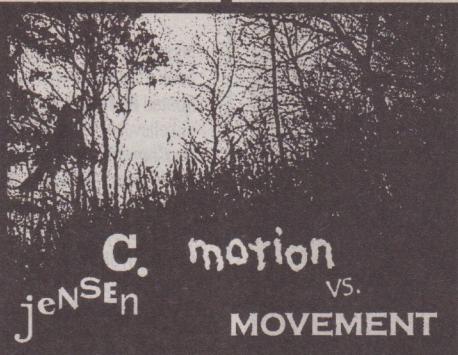
The Reckoning, Part I

I am not really sure why I decided to become a teacher. I am quite confident in my decision, but I am still a little surprised by it. How did I make that decision back in 1992? How did I know this would be right? Why was I driven to teach?

My decision now stands upon a strong foundation, built brick by brick with stone bored out of a large block of experience; but back then I had only scant pebbles—tiny insights and assumptions—cast into deep, unknown waters. How is it that I followed the right ripples to the shoreline I now call home? Was it luck?—or do I have more intuition than I give myself credit for? What I see now seems so clear, but back then it was oh-so-murky. I still feel like the same person. What drove me to this vocation?

Occasionally an old student will come back to the school, or I will run into one of my former charges on the subway or in the neighborhood as I am biking through. These kids change so much once they leave junior high school. If you have passed through this phase of life, I do not have to explain that sense that somehow the “junior high you” was not quite you. Without doubt that person whose pained picture still haunts that old middle school yearbook was you, and served as a kind of primordial you, but it is hard to really think of your junior high self as the true you. [Those who still identify with their junior high self scare me.] I like to think of my own junior high self as sort of a cartoon character version of me—more simple, with a lot of the basic essence of me but in a stripped-down version. I have made a lot of improvements and additions since those days.

It is these stripped-down versions of students that I get to know. And the memories of these kids die hard, until I am faced with the new person, unexpectedly encountered in the aged form. You see, in my mind, these kids really have not changed, and despite the march of time it feels as though the new kids are not any younger than their predecessors. From behind the teacher’s desk, it seems like next year’s students will be just another set of thirteen-year-olds; that this is in



institutional stint of my brief life. In another year, teaching will have eclipsed in duration all past pursuits, with no outward sign of ceasing its marathon march. I remember very little from elementary school—whatever influence it had, however significant, is far too integrated into who I am to be considered just a “few years at a school”—so I cannot really consider it as a competitor with my

current, still-uninterrupted streak as a teacher. Without doubt, teaching has been my greatest life experience.

And, as I realize just how long I have been at it, I become worried: Where is the progression?

It was so easy to mark progression in earlier years. When you are a child or a young adult, progression is marked with annual height marks on the door frame, as a succession of school photographs, and in the steady march from grade to grade. Even during college, when the physical changes become less dramatic, it is easy to sense personal development as progress towards a degree. As much as I have happily abandoned, for the most part, the pursuit of higher education, I can understand its allure; in the endless trail towards graduate degrees and greater academic stature lies a calming sense of constant progression.

Once you leave that world, personal development becomes so much harder to quantify. Even qualification is difficult, for there are no guides which cite objectives for a healthy, productive life.

My first few years of teaching were not unlike my many years of schooling. I could mark progress as an increasing comfort around students, with enthusiasm in response to lessons I carefully crafted, and in the steady building of the classroom I had envisioned when I began. And then, one day, I was there.

Do not get me wrong; I know that I will some day look back at my teaching of today and laugh at its undeveloped, primitive nature. I do not believe that I have reached the pinnacle of my teaching abilities. But the easily-marked progression has ceased. There are no more steps that can be linearly traced; there are no more simple benchmarks I can use to feel good about my tireless work. I have stepped out into the unknown,

The reason that I am a constant learner, striving for better understanding of the world around me? My parents. The reason that learning is a pretty painless and efficient for me? My parents. The reason that I chose not to use my educational privileges to pursue traditionally respected careers? To some extent, my parents.

I do not mean to belabor the point, but my upbringing had a fearlessly enormous impact on who I am and what I am capable of doing. It has been a scary path of realization that I have tread over the last couple of decades, as I slowly teased out the truth about all of our childhoods: the environment in which we grew up had an awesome influence on the very nature of each of us. This realization came hard; coupled with the epiphany that “success” is really just a socially constructed phenomenon, the importance and impact of childhood upbringing brought into question much of what I leaned upon for self-esteem. I was always told how bright I was, and in the competitive sphere of school these contentions were upheld: I got the higher grades. I realized early on that people had differing abilities, and that I might have just been lucky to happen to excel in those arenas most valued by school. Gym class was a constant reminder that there were other competitive realms in which I did not fare so well. But I always used this competitive gauge in a self-congratulatory manner; I took pride in being “smarter” than most people.

Somewhere near the end of high school and into college this foundation for self-love began to crumble. As I came to know more people and was able to compare my childhood to those of others, it became increasingly apparent that I had been the winner of a rigged race. I discovered that I had run, unwittingly, with a tremendous head start. Being in the “top percentile” academically did not mean as much once I came to see the truth: that I began schooling with a terrific cognitive advantage. Privilege is often considered strictly in financial terms, and to be honest money always plays a role. But more than being financially privileged I was *environmentally privileged*. Most people grow up in homes that stunt their cognitive development, that make learning in the school environment more difficult; I came to school hyper-prepared for learning.

Once in school, I drew on a second advantage: kids who show early academic promise are given the best classroom environments. When other kids were stuck back in the regular elementary school class doing some form of horrible rote drill, I was being pulled out with a handful of other kids to go to plays and to participate in debates. By junior high school the privilege was overt: I was placed in a class that concentrated all of the students with cognitive advantages. This class existed for the expressed purpose of furthering our advantages—we had special overnight trips, tons of field research excursions, and the most motivated, energetic teachers in the school. Those

COLUMNS

Things people write thinking that you might care.

fact the case makes it all the more difficult to remember that students of old are moving on. Of course I can count the years, and I know that 1993 is long gone. Intellectually, I know that these kids from my inaugural years as a teacher have now grown into adults. But it is not until I am faced with these adults that I start to realize just how much has changed in that time. My college years seem not so far away—I still feel like I am essentially the same person now as I was then—but now many of the students I first taught are nearly finished with college. These students, grown out of their cartoon selves, remind me just how long I have been teaching.

I just completed my seventh year as an educator. I have spent more years at good old Intermediate School 318 [six] than I spent at college, than I spent in high school, than I spent in my own junior high school. If you want to get technical about it, my K-6 elementary school experience is running neck-and-neck with teaching in the race to be the single longest

and exactly how I become a better teacher is largely up to me.

My choice to teach is wrapped up in the bizarre wrestling match that is my own experience as a student. Through my choice of career I have come to terms with the dueling forces of my own education—with success and failure as my school years defined them. To truly understand my commitment to teaching, it is essential to understand the lessons taught and the wrongs committed by my own education.

Since birth, I have been given an incredible education, and truly believe that my learning process accounts for the person I am today. My mother and father, both educators, did an amazing job as parents. They struck that perfect balance at home between discipline, a healthy value of learning, and enjoyment of life. The reason that, for the most part, I am productive and can get a lot accomplished? My parents.

familiar with exponential growth can imagine how the combined effects of better early childhood preparation and better educational opportunities panned out.

Given the fact that I had every possible cognitive advantage available and that the environment of my upbringing meshed perfectly with the standards valued by the academic community and that I was tremendously privileged by the school system, my career should have been a straight shot: great grades, great college, prestigious job. I should have been the biggest success story, that person of great importance that you read about in the local newspaper, the one who eventually does something significant enough to be featured in national magazines and newspapers. “Yeah, I knew that guy in high school—he was really smart—everyone knew he was going to do great things.”

Something went wrong along the path. I got those great grades that got me into that great college and I graduated with laudatory marks from that great

college and then... I got off that train.

Another side of my younger life constantly grappled with the academic, intellectual world that coddled me; for years this other side taunted me, pulled at me and gnawed away until it finally kicked my ass straight off of the road to success. School is not just about academics; school is as much about social life and socialization as it is about intellectual learning. Our years in school are as significant for their role in providing a social education as they are for laying a cognitive foundation. It was here, in the social realm, that I saw the other side of success.

Like so many other kids who flock to punk rock, I was an outcast. From very early on I saw through a lot of the ridiculous social hierarchy that pervaded elementary, middle and high school, and by choice or by necessity I rejected a "normal" social life. But an understanding of the social hierarchy—and all of my attempts to avoid it—failed to protect me from its rigors. Early on, in elementary school and early junior high, I tried in vain to fit in, to play the game and perhaps claim small victories within the culture. By the time I got to high school I just wanted to find a couple of friends and be left alone by the rest of the world. Ironically, the only thing that granted me a semblance of self-esteem against the onslaught of school social culture was my standing at the top of the academic hierarchy. I didn't really have a large base of friends and I got verbally and sometimes physically abused, but I could always rest assured that I was "smarter" than my tormentors. I feel real sympathy for those kids in school who were neither socially or academically "successful"—the victims of both hierarchies, they languished with little identity or hope. As a fairly sensitive kid at even an early age, I yearned for some escape from the social world of school. There had to be a back door, a way out, an escape route.

Skateboarding and hardcore changed everything. As a skateboarder and a hardcore kid I shed all of the formulated identities that school pinned on me. Kids that I never had interacted with socially or academically in school were suddenly comrades. I had discovered a world that allowed me to almost completely ignore my standing in the world of school. Neither skateboarding nor hardcore were ever perfect—they too suffered from hierarchy—but for the first time I had options outside the world offered by school.

In the decade since hardcore and skateboarding saved my life from the rigid tracks mandated by school life, mainstream society has tried really hard to appropriate the alternative cultures that traditionally presented an opposite: ESPN now features "extreme sports" (can you hear me flinch?) like skateboarding and freestyle biking, and there are plenty of heavy, guitar-chugga-chugging bands on your FM dial—even a few with some pretty radical things to say. This "mainstreaming" of alternative cultures certainly presents some problems for people like me, who still believe in the power of worlds that defy the social and academic conventions of school. But I am an optimist—I see within the alternative artistic communities a certain essence that renders them immune to the hierarchies we all suffered in school. The most popular skateboarders and BMXers are defined not by contest results as much as by their creative images—the popularity of which are in constant flux. While there are "cool" underground bands as well, these also come and go, subject to a fairly democratic community review; you can bet that there won't be a first chair guitar spot or drum virtuoso recitals in any punk rock scene ever.

The underground worlds I discovered in high school did not only present me with an alternative social setting; because being a skater and a punk allowed me to stand (to some degree) outside of the dominant systems, I was also able to look for the first time at the academic system that had always championed my interests. Skating and hardcore did not value the same kind of thinking that I had always been rewarded for; I also "discovered" a fact that I had always overlooked: that many kids who were not successful students were quite brilliant outside of school. I had to confront my

own self-congratulatory snobbery, my own embrace of an arbitrary hierarchical system of winners and losers. I came to believe that the academic hierarchy is at least as damaging as the social hierarchy. Suddenly, stripped of my reliance on the hierarchy, I was forced to create my own definition of success.

Had it not been for the dual nature of education, I might have never strayed from the path. The path to success, as defined by this world, does not lead to teaching. Were I to continue to use the lens of mainstream academic and social culture, I might have set my sights on being a doctor (I was one slip of paper away from going to medical school), and started on my way to a very respectable and rewarding profession. But armed with my own standards for success, teaching suddenly came into brilliant focus. I want to live a life that affords me abundant positive contact with other people, a life that builds and serves a community, and a life that allows my own creative energies to burn perpetually. I have tried to live this life through teaching. ****

It just is not enough to be that "cool teacher." Not all the kids love me—some of them really dislike me—but I have been deemed "cool" by most students since day one. It is not especially hard to fill this role. Compared to all but a few other teachers, I am "cool." Were it not for the fact that so many of my colleagues are incompetent, out-of-touch, apathetic emotional basket cases with skewed values, the status of "cool teacher" might actually carry more meaning. And there's a value to being a "cool teacher"; kids remember, if only subconsciously, those educators who cared enough to make learning interesting, those adults who treated them with respect, and those teachers who set a positive example of personal and social behavior. If you are a balanced, caring person with critical skills and self-perspective you can be a "cool teacher" and become a small part of thousands of kids' lives.

I am not satisfied with this role. I have, indeed, played this role of "cool teacher" for the last seven years; I am proud of what I have been, but I am still not contented. I am lucky to have been surrounded by a few amazing fellow teachers, who have really pointed me towards something greater. I do not just want to have a small impact on the hundred or so students I teach each year; I want to radically alter the course of a few kids' lives.

If you want to succeed at any goal, you have to love what you do, for it is only through great passion that one can arrive at a lofty aim. I had to be honest with myself over the past few years: I really do not *love* teaching science. I like teaching science and I am particularly fascinated by the critical thinking skills that science can breed. I love experimentation and exploration. My concern for the environment—not just the ecological environment, but all environments within which humans live—is fueled by my involvement in science education. I am a good science teacher, and would serve my students well were I to teach life science for the rest of my life. But regular old science education is not my passion. In many ways it is too abstract for my tastes, and although I see the value of the framework it creates in the minds of students, I cannot see myself creating that framework for the rest of my life. I want to use my background as a scientist to teach students a way of life, and different perspective on the world, to pull some kids away from the abyss of the everyday world.

I think that I am on to something. For the past three years I have been teaching a small three-period-per-week shop class called "Recycle-A-Bicycle." I also run this class as a two-days-a-week after-school program. Inspired by other educators who had established Recycle-A-Bicycle programs, a colleague and I started our own program in bicycle repair. We started out with only a few tools, but I eventually was able to build an entire bike shop with funding from various donations and grants. We receive a constant influx of old bicycles, and students learn how to restore them to riding condition. Students who work hard get the opportunity to earn these restored bicycles, and we

go on a series of rides during the year.

The beauty of the program is that it integrates a variety of subject areas; through Recycle-A-Bicycle activities, students learn about urban ecology, mechanics, human physiology, resource conservation and basic physics. In addition, the program fosters tremendous social growth. In facing mechanical obstacles and adapting to strenuous riding, students are challenged to learn about themselves; the program builds self-esteem by making students more confident and self-reliant. Additionally, the bike program is inherently interactive, which means that students learn interpersonal social skills as well. The Recycle-A-Bicycle classroom is radically different from the science classroom.

Even from its infancy, the Recycle-A-Bicycle room was a place where students could escape from the mainstream culture of the school. On rides many of the social barriers usually present within the school melted down. But I always felt that it just wasn't enough. As cool as all the bike repair was, we still were not hooking kids. As amazing as the rides were, students still came and went. I wanted to create something within the school which would stick with students, which would forever alter the course of their lives. I wanted to make something that would save a few kids' lives in the way that hardcorepunk and skateboarding saved mine...

Strangely, revolution emerged from idle talk. Two years ago, in a meeting with my principal, a fitness grant was discussed. I was asked if there were any materials that we could purchase for my bicycle program which would contribute to the overall fitness program of the school. I pretty much blew off the suggestion; I was used to supposed "opportunities" rearing their tantalizing heads, only to disappear—never to be seen again. I also had my sights set pretty low; I assumed that what I had done already had pushed the conventions of the school, that proposals any more radical than my current program would be met with mockery. So, in a rebellious, almost sarcastic "punk" manner, I drafted a proposal. On a memo to my principal I wrote:

*Proposed Budget for Recycle-A-Bicycle Fitness Program:
Fleet of 8 Freestyle Bikes = \$2500.00
10 Freestyle Helmets = \$1000.00
TOTAL = \$3500.00*

I really spent no more than a few minutes on the memo; I might also have printed up an already-existing description of the program. I considered my proposal almost as a joke, and I was clearly thinking "let's push the limits on this one and watch them shoot it down." It was in exercise in confirmation—I wanted to know that I was right, that such an absurd thing as a freestyle bicycle program could *never* exist in a conventional school.

For almost two years, I seemed right. No mention of the fitness program was made, nor was the inclusion of my proposal ever discussed. I did not even think about it, because I was *so sure* that nothing would come of it. So often within the school administrators and teachers talk about doing things and nothing ever comes of this talk. I was right, and there was no way that a school would ever spend money on a bike-fitness program, much less one involving the "extreme sport" of freestyle BMX.

I got to eat my own words in a big way. Some time in the winter, my principal called me into his office and said, "You've got the \$3500 to buy that freestyle bicycle fleet." At first, I had to remember what he was talking about; I was in a state of shock once I recalled my sarcastic, wishful proposal. Shock turned, practically, to trauma when he added, "This is just the beginning of the fitness money—I need you to figure out how to spend a lot more." I was thinking: *How to spend a lot more? Are you kidding me?*

There was no joke; our school had won a Fit-For-Life grant worth \$10,000. Two weeks later we had an additional \$35,000 a year to spend for the next three years on fitness programs. Fit-For-Life is a grant program which awards schools for proposals which seek to raise the overall fitness level of the student population.

It is a high-level program—either state- or federally-funded—with an apparently open interpretation of what constitutes a “fitness program.” Our school spent much of the money on more conventional physical education equipment—some aerobic exercise machines, a project adventure obstacle course—but apparently the administration was more than willing to spend a significant chunk of money on bicycles.

My principal deserves mention. He is far from perfect, as both his strengths and weaknesses stem from his deep entrenchment in the New York City school system. Often I find him incredibly difficult to work for, because he is such a pragmatist; he has, over the years, given up all hope of addressing fundamental flaws in the school system and instead seeks to make the best of the existing conditions. And, to his great credit, he has made our school into a wonderful place; the fact that I have been able to tolerate working there for the past six years serves as a testament to the school’s accomplishments. Still, the school suffers from many problems, and my approach has always been to create my own little island of progressive action within the overall sea of the building. My principal has done a lot to keep me at the school, and because of this I feel incredibly valued; he knows I do good work for kids.

On this one, my principal shined. I really have to give him credit; it would have been so easy for him to nix my idea on the common yet mistaken contention that freestyle biking is inherently reckless. He went beyond approving my proposal, actually allocating significant funding for my project. Without his support, my most radical of ideas would have never even seen the light of day. It has always been my experience that few innovative actions occur without the blessing of at least one brave person in power. I do not like that this is the case, and I certainly wish to someday live in a world where hierarchies like the one that elevates my principal to power do not exist, but I feel that it is nevertheless appropriate to acknowledge the fact that he had the vision and courage to back a middle school freestyle club.

And here I was, with over \$10,000 to spend. What is a poor bicycle-enthusiast teacher to do?

If I weren’t so long-winded, you’d have the entire story by now. But, you’ll have to wait for the next issue to catch the complete gig. Thanks for your patience, cj (cjensen22@earthlink.net).

Having graduated from the University of Western Ontario a few months ago, I’ve moved back to the Toronto area and back in with my parents for a little while in the suburban hell that is Scarborough. I am slowly rotting here in hell and coming back here has made me reflect again on suburban living and why I hate it.

When I was younger, my family moved around a lot but I spent much of my life living right in the city of Toronto. In my earlier years of high school, my parents decided that our house was too small for our growing family and decided we needed to move again. At this point, we had 11 people living in our modest 3-bedroom semi-detached home: my immediate family of 6, my grandmother and my aunt who we had recently sponsored to come to Canada, my uncle who came over a few years before, and finally, his wife and daughter who he had sponsored and who were the most recent additions to our burgeoning zoo. This might seem a bit insane to many people but within my culture (and many other cultures), it is pretty commonplace to open your home to friends and extended family members who need a place to stay, even if that means some people would have to sleep in the bathtub (just kidding about the bathtub part... uh, I think).

So we moved. Much to my dismay, my parents decided we should move to Scarborough, a sort of suburb just to the east of Toronto. Back then, all of Metropolitan Toronto had not yet been amalgamated into one big megacity so Scarborough wasn’t part of the “real” city of Toronto yet. Not only did my parents decide to move to Scarborough, they had to go and pick an area of Scarborough that is about as suburban as you can get. It’s kinda weird but while I didn’t think clearly back then about what it meant to live in the suburbs, I already knew that I didn’t like it even though I couldn’t tell you exactly why. I just knew that it sucked and so I refused to switch high schools and instead, attended my old high school in our old east-end Toronto neighbourhood, which meant a collective total of 2 hours on the bus and subway everyday.

So after 4 years away, here I am again out in the middle of nowhere, with plenty of time to think about the implications of suburban living, what with all the time I now waste riding the buses and subway just to get anywhere remotely interesting.

A little while ago, I came across a conceptual art project by Ryan dealing with suburban angst called “Blue Skies and White Picket Fences (or How I Learned to Stop Worrying and Love the Suburbs)” on the internet (<http://www.workerparasite.com/suburbs/>). After checking it out, I found myself having an interesting e-mail discussion with a nice kid named Todd (yes, 3 d’s) about the suburbs. This could not have come at a better time since I was just freshly holed up at my parents’ house and was now living and breathing the suburbs once again. Our perspectives were quite different—he being someone transplanted from the suburbs to the city, and me being transplanted from the city to the suburbs—but we agreed on some fundamental things: that the suburbs are boring and sheltered, but that there is also a problem with privileged suburbanites romanticizing urban life.

I think Todd put it best when he said, “I am only able to look at the city through the privileged white male eyes of an outsider. I didn’t grow up here, so it’s new and interesting. I attend DePaul University, so I’m in a ‘nice’ area. Beyond that, save my weekly forays into various neighborhoods with Food Not Bombs, I (like most middle class white people) can live a full and complete life without ever having to change that view of the city... It makes me sad to see so many white boys like myself so ready to assume the role of urbanite because they go to clubs and bars full of other

white boys in the city... Being inside the city does not qualify one as being of the city, and as such, for privileged white kids to claim that they hate the suburbs because they understand what urbanism is now, I think, is arrogant.”

For me, it was a little bit different. I spent the bulk of my childhood days growing up in poverty and growing up working class. I moved a countless number of times, being transplanted from one rundown Toronto apartment to another, transplanted from one elementary school to another, until finally, my parents decided they might be able to get a mortgage on that cramped 3-bedroom home in

the east-end of Toronto.

This was a real crowning moment for my family at that time, my mom the garment worker and my dad the pizza delivery man, and the 4 of us irritable kids in the hand-me-down clothes. We moved all our stuff from the housing projects of Regent Park to this new home, in a neighbourhood that included both working class and middle class families. I said goodbye to my old neighbourhood with great sadness, leaving behind my friends, teachers, and the school and community centres that I liked so much. At the time, I didn’t have a clue that I was saying goodbye to life in the “ghetto.” I had no idea that class disparity existed

and that I was living at the lower end of it. I had no idea about the relationship between race and class and the importance of this relationship in sustaining capitalism. I was just living.

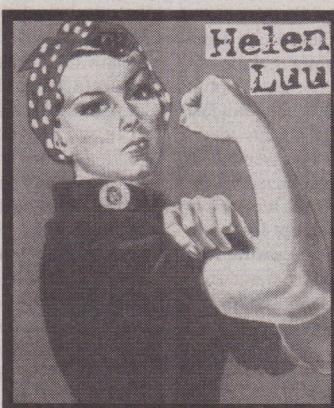
In the process of living though, I was developing street smarts because in order to survive, that’s what I had to do.

When I look at my youngest brother and sister who escaped this kind of a life very early on, I see that they are different than I am. I see that they are the products of a different environment, one which involved growing up in the suburbs. And for my parents, this is a good thing because they were largely protected from the bad stuff that comes from growing up without having access to much money, protected from having the street as their teacher. For me, I wince at the ignorance that this might (and does) foster in them, that this undoubtedly fosters in many people. But I am also aware of the dangers of solely viewing suburbanites and urbanites as opposite sides of a coin. As Ryan reminded me, there are a lot of socio-economic factors at play which comprise many of the differences, since cities have their fair share of class differences as well, as do some suburbs. However, I think that generally, the suburbs are not friendly (for the most part) to those who are below middle class. So there is that connection. I’d also say that suburbs increase people’s isolation (due to their geographic location/structure/etc.) and are therefore less conducive to feelings of community, which could very much affect people’s attitudes and perspectives.

I was (guiltily) driving around the suburbs the other day and witnessing how the suburbs have a very negative effect on community and on the environment (and the way this is also connected to its effects on people). Quite simply, the suburbs are designed for cars. It is often difficult to get around if you don’t have access to a car. The design of the suburbs is also completely opposite to the notion of community, what with its larger houses spaced far apart and separated by large yards (due to big property), its strip malls, its lack of space to walk or bike in but only to drive in (which keeps people from communicating or meeting each other), and so on. All of this makes the suburbs seemingly a place just to live in, but not necessarily to work, play, love, or communicate in.

In this way, I’d say it definitely helps to foster more feelings of isolation and helps to further foster the whole notion of individualism (so really then, it makes a lot of sense that suburban sprawl is such a huge phenomenon in North America where individualism and liberalism are worshipped). Also, the suburbs—especially the newer areas—are yet another symbol of the current state of North American society. It reflects present day society’s values of mass consumerism, mass production, profit, etc. My parents live on a street in a newer area and their house looks almost exactly like all the others on this street. The houses were churned out quickly—mass production for the sake of profit. And of course, there is that requisite hideous garage right smack in front as an actual part of the house’s structure (car culture anyone?). Not too far from here, new houses are constantly being mass produced using the same designs, and the houses just seem to me to be getting bigger and bigger, in order to cater to those who have more money. An interesting thing I learned recently is that it wasn’t always this way. Suburbia was not always a product for the wealthy or even the middle class—at least not in Toronto.

A few weeks ago, I saw an exhibit at the Ontario Workers Arts and Heritage Centre called “Building Your Own Home: An Overlooked History of Affordable Housing” that took a look at DIY housing. In the early days of the 20th century, immigration to Canada soared and Toronto reflected the huge increase in population. While housing costs in Toronto between 1900 and 1914 increased, wages did not. Urban workers in Toronto had no other choice but to become suburban pioneers and build their own homes on the outskirts of what was then the city boundaries. Around the world, this is still the case with poor people being forced to



the east-end of Toronto.

This was a real crowning moment for my family at that time, my mom the garment worker and my dad the pizza delivery man, and the 4 of us irritable kids in the hand-me-down clothes. We moved all our stuff from the housing projects of Regent Park to this new home, in a neighbourhood that included both working class and middle class families. I said goodbye to my old neighbourhood with great sadness, leaving behind my friends, teachers, and the school and community centres that I liked so much. At the time, I didn’t have a clue that I was saying goodbye to life in the “ghetto.” I had no idea that class disparity existed

build their own homes (oftentimes substandard)... witness this in the *barrios* near the maquiladoras of Honduras where families of maquila workers are forced to subsist, or under bridges in big cities where homeless people construct makeshift shelters in the wake of attacks from the government. It was not until after World War II that suburban living became a middle class phenomenon thanks to development trends that cropped up at the time. These planned suburbs were marketed to the urban middle classes as a "refuge" where poverty and the world of work didn't enter. Meanwhile, marketing strategies, private deed restrictions, and public zoning controls protected these middle class enclaves. According to the exhibit, housing went from an affordable building *process* to a packaged and costly *product*.

This whole idea of the suburbs being middle class enclaves that were protected from the realities of poverty is really interesting to me, in light of the way things are increasingly changing nowadays. In Toronto, the process of gentrification has been speeding along to serve the interests of not even necessarily the middle classes, but those who live even better than that. City living is increasingly being marketed to the wealthy and this marketing is working. Anyone familiar with Toronto can attest to the speed at which old warehouses are turned into "luxury lofts" and condominiums are cropping up downtown. In the process, affordable housing, or what could be turned into affordable housing, is torn down to make room for the shiny new lofts and condos. Meanwhile the homeless, the poor, the working class, and every other "undesirable" type of person are increasingly being pushed out, by a combination of factors such as the lack of affordable housing, laws that make it easier for landlords to increase rent and evict tenants, "community policing" programs (read: target policing/social cleansing programs), etc. This time though, there is nowhere for these people to really go because the suburbs are also being built for the wealthy. All of this makes me really fucking sick.

Even though the city is going to hell too, I still hate the suburbs. I hate the suburban mentality, the isolation, the design of the suburbs, the fact that it is an enclave for mostly privileged folks, the fact that too many of these privileged folks don't even recognize this privilege, and every other bad thing you can associate the suburbs with. While I don't think that I romanticize city life (although I have to be careful not to fall into it), I would still prefer my children (if I ever have any) to grow up in the city because I think that there is a greater chance for them to learn and grow much more than they will ever learn being isolated and sheltered in the suburbs.

I'm not a student of urbanization or planning or anything like that so a lot of these ideas are just thoughts that have been swimming around in my head that I wanted to throw down. If you have any thoughts you want to throw down, send them my way. By the time this issue comes out, I will have moved to Britain (for about a year) but I'm getting my mail forwarded to me every once in awhile.

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With this mic device

I spit nonfiction.

Who got the power

This be my question.

The mass of the few

In this torn nation?

—from "Mic Check," written and performed by Rage Against the Machine

Picture this: San Francisco in the year 2000. Mimi, Mark, and I head to the Antonin Artaud theatre to see a performance of Howard Zinn's most recent play, *Marx in Soho*. We are thrilled. After all, how often does one enjoy the opportunity to see a

play about Marx? In the play, Karl Marx returns to the land of mortals, arrives with only his briefcase and newspaper in a coffee shop in Soho, New York, and proceeds to let us know why his ideas are still absolutely relevant in this so-called post-socialist age. Above all, Marx tells us that he is not a Marxist—that he is not a dogmatic ideologue for whom the "revolution" means torture, suffering, and pain. As Karl Marx's 90-minute monologue comes to an end, the audience appears overjoyed by the theatrical affirmation of all that is wonderful and inspiring in Marx's writings. And as the lights come on and spectators emerge from their seats, a familiar tune rings over the speakers. Immediately I can identify these sounds as Zach de la Rocha, Y.tim.K., Brad Wilk, and Tom Morello, collectively known as Rage Against the Machine. Most of us seem to know the song, or at least recognize the band. Many of the younger audience members sing along with the lyrics as they gather their things from under the seats.

Somehow, Rage Against the Machine completes the evening in San Francisco. They have become the musical voice of a new generation of young leftists—young leftists who protest the international heavyweight in capitalist imperialism, the WTO, leftists who organize against the unjust incarceration and execution of political prisoners, leftists supporting the Zapatista struggle, leftists who hate the GAP, leftists who vacation in Cuba, and so forth. No doubt Rage fans come in all political persuasions, but we leftists (myself included) have really taken a liking to them, perhaps enjoying a warm and fuzzy feeling of solidarity with these four Los Angeles agitators. During the ride back to the East Bay after *Marx in Soho*, I got thinking about Rage Against the Machine, and all of these new artifacts of leftist culture, including Che Guevera T-shirts, red star-shaped trinkets, and Lenin lunchboxes. More specifically, I got thinking about these consumer commodities, which depict the images and sounds of revolution, yet circulate within the confines of a consumer capitalist market.

"What the bourgeoisie therefore produces, above all, are its own grave-diggers. Its fall and the victory of the proletariat are equally inevitable." Over 150 years ago, Marx and Engels wrote these words in the Manifesto of the Communist Party, words that now sound absolutely absurd, even to those of us who, despite the proclaimed triumph of "free" markets, hold on to the possibility of meaningful and comprehensive social change. To be certain, Marx and Engels were writing during a different age—an age of rapid industrialization in the West, an age that bears little resemblance to the post-industrial consumer capitalism of the United States and Western Europe. According to Marx and Engels, the bourgeoisie produces its own grave-diggers in the factory itself. Serving as the actual physical embodiment of workers' exploitation and degradation, the factory serves to codify relations of domination. However, the factory also gathers and organizes numerous workers into a relatively small, confined physical space for ten, twelve, or fourteen hours per day. Therefore, it is in this physical space that workers will begin to converse with one another about their various grievances, band together to develop strategies and solutions, and, eventually, prepare the overthrow capitalist power. The factory itself is an embodiment of the capitalist tendency towards greater and greater accumulation, which will, according to Marx and Engels, inevitably instigate its downfall.

In comparison to the industrial age, there are not too many factories left in the United States. And capitalism is stronger, more powerful, and more expansive than it has ever been. It has amassed power, strength, and breadth through the globalization of "free" markets and the global division of labor, the concentration of wealth in select regions of the Northern Hemisphere, and the growth and expansion of consumer markets.

Therefore, the grave-digging Western European factory worker remains a nineteenth century paradigm of political formation and struggle, a paradigm that tells us little about political formation and struggle in the era of late capitalism.

As a thought experiment, I began to wonder what the contemporary equivalent to this nineteenth century paradigm might be. I considered who might qualify as the modern day grave-digger. Could Rage Against the Machine, both individually and collectively, qualify? A multi-racial and multi-ethnic group, they signify an increasing heterogeneity among post-industrial societies. Moreover, their lyrics address directly the various intersections of class and race, particularly in the urban environment plagued by poverty, police violence, unemployment, and racism. As both political and financial supporters of the Zapatista struggle, their own political commitments reflect the formation of international solidarity and coalitions across borders. Their message and music is a particular instance of a multi-layered diaspora of voices, from Latin America, from Africa, from the Caribbean, from indigenous communities, from Europe, and elsewhere. They have managed to expose millions of young people to political movements and struggles with which they would have otherwise been completely unfamiliar. For all of these reasons and more, Rage Against the Machine appears to represent a twenty-first century progressive movement, a movement of various coalitions committed to social justice and equality.

Wait a minute. We might want to stop right here before getting carried away. The curious thing about all of this is the fact that Rage Against the Machine is a consumer product, bought and sold in a consumer market for profit. Perhaps it makes perfect sense. Perhaps in post-industrial consumer capitalism, the grave-digger no longer emerges from the locus of industry—the factory—but from the locus of consumption—the entertainment industry. Could it be that in the age of late capitalism, we must look to the very participants in consumer culture to discern the possibilities for social upheaval and transformation? Could it be that Rage Against the Machine use the tools of consumer capitalism to subvert consumer capitalism, much like the industrial worker who derived power, strength, and voice through the conditions of exploitation and domination? And could it be that the promotion of Rage Against the Machine by the music industry giants at Sony music, each hoping to see a pretty penny at the end of the day, actually sows the seeds of their own destruction? Or it that a bit too much irony for all of you?

I must admit I am suspicious. But it is something to think about. The optimistic Robyn longs for such subtle and sophisticated subversion. And the jaded Robyn, who has come to recognize most of punk and hardcore as the increasing augmentation of underground niche markets that often do little more than reproduce the (i)logic of dominant culture, welcomes the infiltration of major markets by these young radicals. But the Robyn who is never content with simple affirmations remains a skeptic. And the realistic Robyn, the Robyn who sees the ubiquitous power of free markets and capitalist ideology, suspects that Rage Against the Machine may indicate something more, something far more problematic for this new generation of young leftists.

When capitalism has managed to sell us anti-capitalism and the "socialist revolution," when it can market and distribute its own antithesis, when it can adapt to all internal and external resistance by simply transforming these threats into a profit-making venture, it has sold us everything. It has extended its grip into all dimensions, appropriating all for its own profit, acclimating to any potential resistance that lies ahead. And when we purchase anti-capitalism and the "socialist revolution" on the consumer market in the form of Rage Against the Machine, Che Guevera T-shirts, red star-shaped trinkets, and Lenin lunchboxes, we have been fully sold. We have become subjects and participants, though perhaps unwillingly.



I sound as if it is possible to live outside of consumer culture, as if I have successfully managed to remain on its periphery. I don't intend self-righteousness or utopianism as much as I intend to think critically about the products I am sold. And this is not simply about the predominance and pervasiveness of consumer capitalism. It is also about the absolute confidence, almost arrogance of capitalism. What does it mean that capitalist hegemony is so safe and so secure that it remains untouched by subversive propaganda, that entrepreneurs can even market and distribute subversive propaganda if they detect a potential consumer base? What we are seeing is an altogether different strategy in the accumulation of hegemonic power. What we are seeing is not the censorship of radical voices and repeated assaults on radical organizations, like we read over and over again in Howard Zinn's indispensable historical analysis, *A People's History of the United States*. What we are seeing is the appropriation and dilution of radical voices in the financial service of the status-quo. Therefore, these voices remain subject to the whims of those in power. Dominant groups still decide what is heard, when it is heard, how long it can be heard. And these voices can be taken away as fast as they have been given to us, and they most certainly will be at that moment when they become more dangerous than profitable. What we are seeing is a great experiment in marketing, an attempt to make leftist politics little more than fashion, little more than image. And so all the hip young leftists can be identified by what they consume—by the clothes they wear, the entertainment they purchase, the tattoos they get, and perhaps even by the movements they join. Participation in political movements—a great example being the explosion of "Free Tibet" amongst hip college kids—becomes itself a means to the production of an image, of a fashion statement, of a lifestyle.

I have another fear, one that causes more immediate concerns. I have, on more than one occasion, been in the car with three or four other people when Rage comes on the radio. Immediately, passengers bubble with excitement—the excitement that comes when you actually hear something you like playing on the radio. Passengers enthusiastically sing along—it has to start somewhere. It has to start sometime. What better place than here? What better place than now? ALL HELL CAN'T STOP US NOW!—in what appears little more than political masturbation. Even though his words and music—i.e., the product of his labor—are copyrighted and owned by Sony/ATV publishing, there is a certain exhilaration that comes with listening to Zach de la Rocha scream into the face of the establishment. However, listening to Rage Against the Machine is not political activism. It is purchasing a commodity. I fear that many young leftists too easily pat themselves on the back, applauding what takes very little effort, and requires only a few dollars in the pocket. Buying certain records, whether *The Battle of Los Angeles* or that new favorite crusty punk 7", wearing certain T-shirts, and decorating one's bag with certain buttons do not constitute political activism or struggle. This is only ornamentation. It has only minimal political consequence. And I worry that the music industry, and perhaps even the underground economy of punk and hardcore, has enabled many young people to falsely believe that political activism consists in buying more records, in buying more clothing, in buying more period. This is a wonderfully efficient way to ensure that young people do not become too dangerous or too subversive, to guarantee that they remain good, loyal citizens. After all, in the year 2000, good citizenship requires only purchasing power!

Perhaps Rage Against the Machine, in particular, doesn't matter all that much. However, I tend

not to think that they are an isolated phenomenon, but rather part of a trend in consumer culture. And this trend is certainly not confined to the dominant culture and mainstream market, but permeates through the culture and economy of the punk and hardcore underground. I am less concerned with Rage Against the Machine, in particular, as I am with the more general patterns they signify. Depending on my moods, I am sometimes hopeful, sometimes skeptical, sometimes fatalistic, but always critical. Once again, regard this column as my attempt to contribute to a dialogue, in which my opinion is neither privileged nor disregarded. This dialogue becomes rich and productive to the extent that a variety of others participate. All thoughts, reactions, and responses are welcome and greatly appreciated as they will no doubt help me make more sense of this complicated issue. All hate mail and death threats will be thrown into the box labeled "hate mail and death threats."

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It was late morning and I was still sprawled out across my bed in between dream and reality. All the sudden the phone rang and I stumbled out of bed and across the floor to grab the phone. "Hello," I said in a groggy

voice. "Hello, is Jonathan there? This is Craig from Scotland." Craig from Scotland?! Why was Craig from Scotland calling me? I don't know a Craig in Scotland. He went on to tell me that he read my column in *HeartattaCk* about the death penalty and that he called to tell me how much he liked it. We went into depth about the article and the issue, pointing out the pros and cons of international justice and such.

We also told each other a bit about ourselves and our living environment, just having a full conversation about anything that came to mind. When he had to get off the phone, I told him thank you, goodbye, and hung up the phone. I sat there for a while just stunned; stunned that someone in Scotland would be moved enough by something I did to call me from across the ocean.

It's things like this that excite me. I've received all sort of letters, phone calls, and such just because I ramble in a 'zine and hope someone gets something from it. That is one unique and inspiring thing that the punk community has—contact, communication, a network unlike any other. In what other "scene" can you go almost anywhere in the world and find friendly faces with a common interest that will let you into their lives and homes. What other "scene" can you be in a band and tour everywhere, getting shows from friends you haven't even met, just because you can. Hopefully that network can be used for more than bands, records, and friendships—though those are all wonderful things. I'm hoping that it will connect us has a community, an international community, supporting the fight against global oppression, global injustice, global capitalism.

I've received multiple letters from various people in Germany about the column on Wal-Mart I did in issue #24. Those letters have inspired me to write what I could to tell everyone about Wal-Mart's move outside of the United States. In Germany, Wal-Mart has surfaced and is starting to get big using similar tactics used in small town America. Now that they have established stores, they are beginning the price war I've been so critical of in the past. For instance, I'm told that 500 grams of flour is currently DM 0.44, which is the lowest price since World War Two's Nazi Germany, over 50 years ago.

Most stores are unable to compete with such record setting prices because of a historically different market. Wal-Mart, on the other hand, is creating so much capital in the United States that profit losses in the German market are perfectly acceptable and easy to cover. Wal-Mart will be able to hold out on those prices because of American dollars coming in, which is an unfair advantage the German stores and markets do not have, an advantage that will eventually drive them under.

In Germany there are mostly chain stores or so-called "discounts." There are no privately owned supermarkets there, unless they are a part of a franchise. These are easy prey for an American superstore and take less time to conquer. Aldi, the biggest discount store chain in Germany, is the only store trying to keep up, lowering their prices to similar levels. Wal-Mart is also getting media coverage all over Germany. This coverage is not always positive; in fact it can be borderline critical. Instead of complaining about the unfair competition though, the media has been focusing on Wal-Mart employees being falsely friendly to sullen German customers. The German public, just like consumers in America, have overall just flocked to Wal-Mart for the low prices, not caring about the effects as long as they get products for cheap. A huge problem is the German public has no idea about Wal-Mart's strategies or involvement in China (slave labor) or the negative things they've done here in the states.

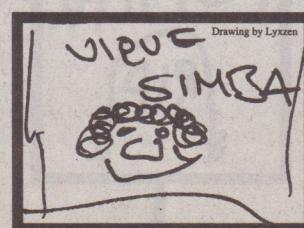
All of this action and coverage though has sparked federal institution's interest. The Bundeskartellamt is a German institution that watches the market and the competition it creates. Basically they just keep an eye on free trade. If prices keep dropping, they might and can intervene, telling Wal-Mart and Aldi to stop because it's negative competition. The Bundeskartellamt's job is to proceed against companies like Wal-Mart that are creating too much of a "free market." On the other hand though, I've gotten reports of the German government helping out Wal-Mart, giving them extended business hours that the other stores don't legally have and giving them police/military protection or assistance. Two more unfair advantages that can go unnoticed.

So people in Germany and anywhere else in the world that Wal-Mart is affecting, the best why to start tearing away at the problem is the truth. Information! Flyers and pamphlets can be very helpful. Organizing protests or food cooperatives are also effective, especially in small communities. But again the best way to get people to care is if they know the facts—if they understand what is going on. And above all don't give up and stop caring—one voice can make a difference, if only to inspire more voices to sing.

Thanks to Chris from Germany for helping me with this column. Information is power, education is key, communication is fighting!!! There are a few people that wrote me at my old e-mail account (axegrinder@mailcity.com) about receiving information packs about Wal-Mart, its practices, and how to prevent a superstore from moving into your town or area. I have lost those e-mails, addresses, and that account, so if you'd still like to receive that information get in touch with me. I apologize to all those you probably think I was ignoring them or not practicing what I preached.

Love: Jonathan Lee/164 St. Agnes #3/Memphis, TN 38112; remusisthebstrd@aol.com

To book your band at DIY Memphis or just to shoot the shit call (901) 325-4041 or e-mail diymemphis@aol.com



At the end of June comes a week I dread. It starts with Father's Day, followed by my parents' wedding anniversary on the 21st, then my father's birthday on the 23rd, and the anniversary of his death on the 25th. It's a hard week. Last year during this time I was in England as my parents' wedding anniversary is also the anniversary of my mother's stone setting ceremony,

and last year was the date of my father's stone setting. For those not familiar with Jewish tradition, I'll explain this.

Some time after a person dies [when they are buried as soon as possible] a ceremony is held—usually one year after death, sometimes earlier or later. Considering that at the funeral everyone is in shock, distraught with grief and possibly some people cannot travel to the location on such short notice; the stone setting provides another opportunity. Whether it's to say goodbye, to pay respects or simply to be around family and friends who cared about the dead person—a stone setting is a wonderful occasion. Supposedly you should be somewhat over the worst of the grief—the year of mourning is over—and the person's life can be celebrated. At the wake photos can be looked at, speeches can be made, and stories can be shared. It's a happy time and I think it is the best tradition the Jewish faith has to offer.

So, this year was also the first anniversary of my father's stone setting. The two year anniversary of his death. Time for reflection and a look at how far I have come in coping with my loss. The day was spent with my best friend Kris—driving up to Malibu on a beautiful California summer day. Then the best vegan carrot cake LA has to offer and some good conversation. Late that night we talked and talked about Dad. Kris questioned what my father's suicide letter said, as I had read it to him on the phone two years ago, and his memory was hazy. We sat there and I read it aloud to him.

I miss my Dad.

I cried and I cried until I felt like there was no more tears left. My eyes stung and my forehead throbbed and I had a lump the size of a golf ball at the back of my throat. And after a few deep breaths and some cuddles, I was okay. Another anniversary survived. Another bridge crossed.

They get easier every year, I'm not denying that at all. I know they do. But they still fucking hurt. And I refuse to let them go by unacknowledged. I have to celebrate their birthdays. I have to at least do dinner with a friend [thanks Todd and Nancy for being my respective dinner partners for my Mum and Dad's birthdays this year]. I have to honor the occasion—it just wouldn't feel right not to.

But it's hard to know what to do. It's hard to get the balance right between not wallowing in self-pity and yet not ignoring feelings. I want to deal with my shit—I don't want to store it up. It's when there's shit all stored up that it festers and one day explodes and is a bad deal all round. Some people I know ignore these kind of anniversaries. But that's not my style.

So, I'll keep treating them the way that I do. As times that I need to bring out their photographs, talk about the people, and have a good, old-fashioned, cry. It's dealing with my shit, it's coping with my emotions and it's going with my instincts of what is right for me. And, after every anniversary survived, I feel a little bit stronger, a little bit saner and a little bit more whole.

On the day that is their birthday or an anniversary of a death or stone-setting ceremony I don't miss them more per se. But it is a time for reflection on how I have coped over the past year. It's a time for assessing how much I have dealt with my bereavement.

Usually I spend it being proud of myself. This year is no exception. Over the past year I have grown as a person more than any other. I have become more balanced, serene, relaxed and calm. I like the changes in myself. I don't feel a mess. I don't feel all fucked-up and scarred by my parents' deaths. I feel like I have coped well. I like feeling like that.

The other day someone asked me if I could have one wish, what would it be. I automatically said "I wish my parents were alive." A couple of days later I wanted something good to eat and I was thinking that I wished everything in the world was vegan. I queried to myself whether I should have answered that person's question with that response instead. And I started laughing at myself. I was driving my car and seriously weighing up which I would wish for given a choice of

the two. I laughed at how ridiculous I was, but it had a serious quality to it too.

I guess whilst part of me misses my Mum and Dad more than anything, the rest of me wouldn't know what to do if I had parents. I have no-one to answer to. No family obligations at all. Only a sister, who places no demands, just gives love. I listen to others complaining about their family's demands, expectations, and problems. I just don't have it. Whilst I do, obviously, have a big fat gaping hole in my life, it's also relieved me of a whole slew of problems that most people endure. I'm very free. It's just a shame it comes at such a price.

Another thing I know is I will be spared is seeing my parents age. Seeing them suffer through debilitating illness or any kind of dementia. I'll always remember them as they were—in the prime of middle-age. I like that.

But, of course, I'd go through hell and high waters if I could only have them back for a few more years. But that's not to be, so I'll go on telling myself 'at least' to make myself feel a little better. I mean, at least I had years and years of wonderful, loving, caring parents. That's more than a lot of people ever have. Better to have had that a shorter time than have crappy, mean parents forever, right? I was lucky, that's what I keep telling myself. I am lucky.

Finally *Simba #13* is out. You can buy it from Suspect Device mailorder in England and from revhq.com or Revelation Records mailorder here in the USA. Or you can buy it directly from me—just e-mail me on viquesimba@hotmail.com for details.

One more thing: women—buy and read: *Cunt: A Declaration of Independence* by Inga Muscio. It's incredible.

These days are numbered.

This is the phrase that runs through my head lately. I keep thinking about how little time we actually have here, how little time we have to get to know each other, to pursue our dreams and goals, to create our own world, realities and needs. As a result, we should logically be going mad trying to pack everything into as little time as we can, doing as many things as we possibly can in as little time as we can. There are days that go by in what seems like minutes. Lately these days are aplenty. I wake up, stumble about for what seems like maybe a couple hours and then it's night time again. Time for it all to begin again. Time for renewal. It's not as though my days are so jam packed with activity that it all slips away. Lately the summer days bring about huge amounts of laziness and sitting around in front of the computer.

I never used to feel time flying by this quickly. I didn't really encounter this shift in my perception of time until I moved to Toronto where the pace seems relentless. I take this as a sign that things are going pretty well, that I don't have time to dwell on the bad things and how long it takes to endure them. I go about my business and keep myself just busy enough so that I don't stare at the clock. It seems that when I have to struggle to be who I am, to constantly argue with people that claim they love me, time crashes. All I think about during those times is when it will all be over, hoping time will speed itself up so it will all fade. It never does. It seems a little unfair that when things are going well time flies by and when they are going crappy things just kind of creep by.

This all brings me back to my column a couple of issues ago. I wrote some thoughts on depression and my attempts at dealing with it all. Those words were one of my first concrete attempts at dealing with my demons in a semi-public fashion. The results

were kind of interesting. It brought to light, among other things, the fact that I rarely discuss my sadness with other people. It also made me think that a LOT of people are really down. In a sense it almost seems like some kind of natural reaction to dealing with and having to live in such a messed up world.

I got more feedback than any other column when I wrote about depression. I got these wonderful letters from people who said they generally don't write to strangers, letters from people who told me that they felt a connection to me no matter how small. People wrote saying that they felt like someone else maybe understood what they/we are going through. I certainly didn't expect to get the feedback I did which I found quite interesting. I can remember writing a similar letter to Bob Suren after listening to Failure Face for the first few times. "Every day that I don't eat the gun. I won. Every day that I don't fucking run. I won. It's getting harder every day, but still I hang on." When I heard these words I felt a kind of magic. My rage was being validated, understood and most importantly I felt like someone else could see a little inside my head. While I definitely am not excited to identify with these words it made the world seem less scary and lonely by the fact that I could have written those words, but didn't.

I value this sense of connection with other people who are maybe going through similar things and it makes me realize how many people can't or don't talk about what's inside, what's slowly killing them. I got one letter from a woman who said she was breaking out into tears as she was writing me, that she felt more comfortable talking to a person who she didn't know than she did talking to her best friends. I got a letter from a guy on anti-depressants. When I get these letters I wind up doing a little comparison of sorts and come to feeling like I'm kind of a poser. Like maybe my depression really isn't all that severe. I felt pangs of guilt as people with problems perhaps far greater than mine look to me for a connection. I sometimes wish there were answers to all of this.

Is saying that my depression is minimal another way for me to ignore it or is it a way to ensure it doesn't get out of hand?

There is a definite sense of freedom in talking to people I don't know. When I don't know someone I don't have anything invested in them and I can get away with more. If they don't respond or are freaked out by what I say to them then it really isn't a big loss. If I say something that I think might jeopardize an already established relationship my words seem to hold more weight. Apparently this is a typical thing in a lot of relationships. It's really easy to have a great deal of honesty and openness in a new relationship, but as things get settled we want to maintain our investments. I fear that if I say the wrong thing it will all be over. It won't. If a relationship is worth anything, it will foster communication and dialog rather than letting it die. I see this dynamic operate in so many relationships. After a time people kind of enter auto-pilot mode where they just kind of do things without much thought or discussion. I always want to fight that. I always want to keep pushing my boundaries and not hold back. Unfortunately that is a lot easier said than done.

A few nights ago I wound up in a crying, sniveling little ball wishing the time away. I felt completely stifled by my inability to make my thoughts clear. I get these hopes and expectations in my head, sort of plans if you will. When these plans don't get met or acted out I get really frustrated and angry from expecting those around me to be able to read my mind or something. I seem to have this remarkable ability to keep everything inside and be disappointed when my opportunities pass by.

The Start Of Something New Daryl Vocat



After some discussion I have come to realize how much I let myself be controlled by my fear. I assume that only the worst will happen if I share

my darkest thoughts with people. I fear how people will react so I don't even give them that opportunity. "If you could hear the dreams I've had my dear, they would give you nightmares for a week." Are my thoughts really that scary that the world would crumble if I shared them? Are my thoughts that scary that people could not or would not be able to deal with them and in turn not be able to deal with me at all? I have an urge to write "probably" not, but I know that the answer is no. My thoughts will not shatter all that I value in my relationships. My thoughts will not make people run. This has been demonstrated to me several times before.

"Do at least one thing that scares you every day" reads the magnet a dear friend just got me for my birthday. A reasonable goal to strive for I would say, and I try to. I guess the reminder helps me out though. I need to keep it in my head that I don't have the time to be holding everything back. That I don't have the time to internalize all my anger and fear. I don't benefit by letting things stack up and finding myself in a pile of tears. I don't gain from holding back and not telling people what I'm thinking about, what I'm feeling.

It seems that my behavior follows the relational patterns set out by my parents. More specifically, I find that I have learned a lot of these habits from my father. In a sense it seems really convenient to say it all stems from how I was raised, but I think there is some truth to it. At this point I am not interested in placing blame, but rather trying to get to the root of my behavior. My dad has always maintained a safe emotional distance from the rest of our family. He is generally the one who runs more or less at a constant mood without a lot of ups and downs. He often doesn't share his emotional highs or lows all that well. He keeps things to himself and I tend to be the same way a lot. He'll take off alone for hours perhaps churning over the thoughts in his head trying to make sense of it all, trying to mull through his feelings and understand why he feels a certain way. I find myself doing the same thing. When things get weird I retreat. I brood and try to decipher all the ideas running around through my head. I sit in quiet contemplation and often live totally inside my head. The other day my boyfriend commented on how he can spend a whole day with me and I'll say almost nothing the whole time, going completely internal to the point where I am oblivious to the things around me.

This all relates back to my fears of communication. My going internal acts as a defense mechanism so I can deal with the world. So I am not in a constant state of rage, often reacting badly to most things I see. I feel as though my depression relates to how I view the world and is definitely tied to my idealism, to how I want things to be. Always wanting things to be different than they are, working to make a world I can deal with, often falling short. I try deeply to avoid the whole victim mentality and instead just do what I want and need so that I have the world I want. I get sick of trying to "educate" people on how I think things should be and work to go out and do those things for myself.

The bottom line of this whole thing is to say that we only get one shot at this thing we call life. We only get this one opportunity to make our dreams real. As difficult as it is to make what we want happen, in a sense we owe it to ourselves to make these things happen. Sitting around in a miserable lump doesn't really accomplish anything for us. If I REALLY am going to ensure that my happiness is attained/maintained then I need to make sure that I work toward breaking old patterns and creating new ones, building my own reality, making my own world.

Take care.

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Chris Crass



Lifting as We Climb building movement and challenging racism

One of the most exciting developments that has come out of the mass actions in Seattle against the WTO and in Washington DC against the IMF/World Bank is the movement wide discussion about race, white supremacy and organizing strategies to build a multiracial movement opposed to global capitalism. Elizabeth 'Betita' Martinez's widely distributed essay, "Where Was the Color in Seattle," put forward the question—why, if global capitalism has the greatest negative impact on people of color around the world and in the United States was the protest against the WTO so overwhelming white (about 95%)?

In the last issue of *HeartattaCk*, Helen Luu wrote about the whiteness of the protests in Seattle as well as the general radical left/anarchist movement. Luu writes, "Here was this white girl telling about what happened in Seattle and telling about what happens during the 'average' direct action as if her experience as a white, middle-class female applies to everyone. Of course, there was no mention of the lack of colour in the crowd of protesters. And never does it occur to her that while police brutality represented Seattle '99, it happens to represent everyday reality for blacks, Chicanos, etc." Luu then goes on to discuss how middle class white activists often have the privilege to choose issues and to choose tactics and that they generally have less to lose by engaging in activism. People of color, on the other hand, generally have to focus their activism on survival issues—like police brutality, housing, welfare rights, environmental toxins next door—that impact their lives and communities in concrete ways. Luu argues that we need to rethink the way that we define activism and I would argue that white radicals need to seriously examine how we talk about issues and tactics, in terms of what is deemed militant and what issues are described as radical, in relationship to how white supremacy operates.

The discussion of how white the anti-global capitalism movement is was continued in the new anarchist journal out of Chicago, the Arsenal. Jason Wade and Steve Stewart, in their article, "The Battle for our Lives," write that anarchists must develop analysis that connects sweatshop labor in Indonesia to sweatshop labor in the United States and demonstrate that global capitalism creates misery in the third world and misery in the United States as well. They write, "We need to take the momentum from the anti-global capitalism struggles and connect them with struggles against police brutality, for health care, against welfare cutbacks, for better access to education, struggles that grow from our neighborhoods and build a serious revolutionary critique, vision and movement to redistribute power back to our everyday lives." They argue, "We have to struggle around these 'everyday life' issues if we hope to build a more multiracial movement."

The radical activist movement is currently gearing up to take on the Republicans and the Democrats at their national conventions in August. The mass mobilizations will again bring activists out to confront illegitimate authority that punishes the planet and the majority of its inhabitants in its quest for profit and power. The mobilizations have focused on making the connections between international issues and the impact at home in the United States. While protesting the two parties of capitalism at their conventions is a significant goal in and of itself—these actions are also part of building our movements for social change.

An essay in the anarchist newspaper, *Love & Rage*, that came out in '97 discussed ways that we could be organizing to oppose global capitalism. In the article, "Neo-Liberalism and World Revolution," Chris Day writes, "Neo-liberalism [the ideology of global capitalism] places new demands on the revolutionary movement, but it is also creating new opportunities. The possibility for linking up people in various struggles that previously would not have been aware of each other is a profound threat to the rule of international capital.

Any local struggle could capture the imagination of people around the world. A demonstration in Atlanta, a strike in Armenia, a riot in Algeria could spark sympathy actions in the most remote corners of the world. This threat is greatly amplified by the creation of organizations that have spreading struggles around the globe as their primary purpose." This is what we witnessed in Seattle and in Washington DC. This is what we are participating in as we organize on many different fronts and work to develop common analysis of injustice, common strategies for resistance and common visions of liberation. The possibilities for movement building are in front of us.

When I think about and imagine the kind of movement that I want to be a part of it is: multiracial and absolutely dedicated to self-determination and ending white supremacy; feminist with a commitment to develop new social relationships based on equality and bring down the social structures based on domination; multigenerational and full of energy and wisdom and a desire to make healthy communities for all of us to care for and learn from each other; anti-capitalist with a deep analysis of how the system deforms and dehumanizes us joined with a vision of a new order based on cooperation and ecological sustainability; and anarchist with empowerment, new strategies of organizing and solidarity building at its core. So, the question is—then how do I organize thoughts on anti-racist organizing

When Elizabeth 'Betita' Martinez wrote her essay "Where was the Color in Seattle," she said that the most frequently asked question by white activists was, "How can we get people of color to join our group?" This is the wrong question. The question is, "How can we be an anti-racist group dedicated to bringing down white supremacy." White activists need to work on developing our understanding of racism, how white privilege operates in the activist movement and how we can bring a solid anti-racist politics to the work that we do.

The idea that we just need to get more people of color to join our groups is an example of how white privilege operates. It carries the idea that we have the answers and now it just needs to be delivered to people of color—as opposed to, people of color have been organizing for a long time and we (white activists) have a lot to learn so maybe we could find a way to form alliances/relationships/coalitions to work with folks of color and be prepared to learn as well as share. The other major aspect of 'how can we get more people of color to join our group' is the idea that anti-racist consciousness develops through osmosis—i.e. white people sitting in the same room as people of color will begin to understand how white supremacy operates and therefore we won't need to really talk about it.

There is truth to the idea that white people learn about racism through interactions with people of color or being in the same situations. I've learned an enormous amount that way—but in terms of how we plan to do this work in activism, our goal cannot be to bring in people of color and expect that they will school us or that dynamics will begin to develop that we can learn from. If it is education we want—then we need to go to more events and actions organized by people of color and show support, listen and learn. We can read the amazing writers that are out there. We can pay attention to how the system works (when we are in jail, in court, in classrooms, and on the street). We can build relationships and learn from each other. But, just as men cannot expect women to educate them about sexism and heteros cannot expect queers to give them the homophobia 101 class whenever it is deemed appropriate—white people have a responsibility to work on racism together and not wait until a person of color brings it up.

Here's an example of this kind of dynamic. Men in Food Not Bombs (the group I've worked with) would often talk about sexism in terms of how can we get more women taking on more responsibility and create equal power. The conversations would sometimes turn to how can we check our behavior that is preventing

women from taking on responsibility, what kind of internal culture do we have and how does it privilege men and keep women down. These conversations were very useful—as men should worry less about what women are and aren't doing and think more about what they as men are and aren't doing—the women in the group are just as capable, just as responsible, just as intelligent, once men stop occupying all of the space and learn to share power. Men worrying less about appeasing women and more about ending sexism is what must happen. This is how we need to think about racism—too often I hear white activists talk about why more people of color aren't in the group—as opposed to whether or not we really have an understanding of how deeply racism impacts the issues we're working on and whether or not their are organizations and activists of color already working on these issues so that we can form working relationships.

White radicals also need to think about how we go about forming working relationships with people of color. Gloria Anzaldua, queer Chicana author/activist, writes about how white activists often talk about helping other people—helping the people at Big Mountain, the farm workers, indigenous communities working to keep toxins out of their neighborhoods, political prisoners, etc. Anzaldua writes, as they (white folk) learn our histories and understand our struggles, "They will come to see that they are not helping us but following our lead." This is a major distinction—no white savior coming to make it all better, but rather white allies working in solidarity with people of color in a way that respects leadership and builds trust and respect.

White activists finding ways to show solidarity and act as allies with people of color is critical. It's not about helping other people with their issues, but rather taking responsibility for racial injustice and recognizing how we are impacted by the issues—as Black feminist author/activist Barbara Smith says, "In political struggles there wouldn't be any 'your' and 'my' issues, if we saw each form of oppression as integrally linked to the others."

The struggle against racism for white people should be thought about in at least a couple of ways. One, racial oppression is the flipside to white privilege and each must be challenged if we are to move towards equality. Two, when people of color oppose racism they are also re-affirming their humanity in a social order that denies this and that is why struggles around racism have been such catalysts for revolutionary social change because they challenge the very foundation of this society—white supremacy. White radicals need to think about ways of talking about and organize against white privilege—in the movement and in general white society. White radicals need to think about how organizing against racism is also about freeing our humanity from the grip of the slave society.

There are two main ways that white people are generally organized around race in the United States today—guilt and fear. The worst of the left uses guilt as a way to motivate people to take action—which may have short term results but does not build a movement with a positive long-term commitment to collective liberation. White guilt is an obstacle to social change and needs to be overcome and transformed into responsibility to take action to end injustice which damages all of us to varying degrees. The worst of the right uses fear—fear of brown bodies crossing white borders with illegitimate and illegal brown babies sucking up white tax dollars in the Black controlled welfare departments of juvi-crime ridden inner cities. Fear has been successfully mobilized over and over and white radicals have a responsibility to understand that fear and transform it into an understanding of the structures which deny most white people control over their lives.

This is an exciting time with great possibilities and we need to be ready to make mistakes, make hard decisions and experiment with anti-racist organizing that really does aim at shutting down white supremacy in conjunction with challenging global capitalism.

— Chris Crass

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I had my first experiences with anti-American sentiment at the age of thirteen. At that time I was living in Rome, Italy and attending a predominantly German-language school there. It was doubly weird, because not only was I in an unfamiliar locale, I was surrounded by German lads who, although in much the same boat as I was in terms of alienation from their surroundings, decided that at least they could find some commonality and group identity in tormenting and ostracizing the lone dorky American kid.

The thought of whether my country did or did not blow had never even crossed my mind, nor had the idea that this reflected on me; as a citizen. I had never actually considered the fact that I was a citizen of somewhere, since my educational experience and social options had generally never involved being included in anything, from softball teams where I was chosen last and asked to display my genitals as proof that I was not a girl, to lunatic paramilitary rednecks in my neighborhood who chased me around, threatening to beat me up for the sheer arrogance of deigning to exist. "You think you're cool," they'd jeer, "You think you're number one, don't ya?" I did think I was number one, but only out of one. The concept of radical individualism manifested itself initially as self-evident to me, the inherent lesson to be learned from leaving the house every morning and noting how unique and strangely alone every person in the universe seemed to be, although when and where they were all meeting to band together and persecute me for my differences was as of yet unclear to me.

The German kids had some of their facts straight, though. I would bluster and pout when attacked and interrogated on subjects like gun control or treatment of the homeless, trying to retort with broad, sweeping statements cribbed from the lyrics of the national anthems and pledges of allegiance of my land, none of which I'd memorized or paid particular attention to. This made a coherent rebuttal difficult. I'd actually been kicked out of the cub scouts for refusing to memorize the pledge of allegiance, which I suppose I could now re-interpret as one of my first conscious acts of resistance to the status quo, but I can remember pretty clearly, if truth be told, that what was really going on back then was that this totally awesome television program called "Ultraman" (Japanese import, by the way) was filling my consciousness so completely that I didn't feel I had the time to clutter my brain with useless trivia when there were so many fantasy battles between gigantic rubber creatures to wage in my mind.

The Germans, and to the lesser extent the Italians, hassled me about my nationality, but in the end what saved me was the great universalizer, the English language. And not just any old sentences, bandied about like I owned the place (American and British tourists often make this mistake, thinking that worldwide fascination with English, be it through films, television, music or English-speaking celebrities, is based primarily in the beauty and syntax of the language itself, and therefore their high-pitched nasal exhortations to "bring the check, and make it snappy" will be received with the same jubilant cheer Paula Abdul enjoys when shaking her rump for audiences internationally). What saved me was, of course, my knowledge of swear words and sexual idiom, not to mention my close cultural ties with the Artist Then At The Time Still Known As Prince. This was the year that the film *Purple Rain* and

accompanying soundtrack album appeared, becoming a huge smash hit in Italy, as well as all other countries where doing synchronized dances involving bird-flapping motions was not punishable by having your hands cut off in the public square. Chief among his smash successes in Italy was a song that at the time was considered quite nasty, entitled "Darling Nikki." Although English as a foreign language was a requisite part of my school's curriculum, and typically most western European students receive a working knowledge of at least some basic English, certain key phrases and concepts from this racy ballad were being omitted from the vocabulary lists we eighth graders were receiving. I found myself the sudden possessor of highly coveted and contraband information, or what in the parlance of rap lingo is called "street knowledge": I knew, for instance, the definition of the words "masturbate" and what it meant exactly, to "grind."

There was no end to the youth who were fascinated by these lyrics. I was approached by a steady stream of them at recess every day. Former bullies, taunters, and evil-eye-givers suddenly appeared before me, amiable and sometimes even slightly reverent, asking, "OK, he meets her in a hotel lobby, and she's, uh, from what I understand, doing something with a magazine but not reading it, exactly." I'd lay the knowledge on them. Clearly, their classmates had already relayed it to them, but somehow they just had to hear it from the horse's mouth, perhaps merely because the horse was located in such convenient proximity, did a fairly good Prince impersonation (if I do say so myself) and, probably not least important, repetition of these key phrases and concepts could only up the amount of swearing and lewdness being bandied about, which was what life was all about in Italian eighth grade, and I imagine in eighth grades the world round.

As an oracular vessel, transmitting the wisdom of the American superstars to the eager populace, I gained a strange sort of minor proxy celebrity myself. I can only be thankful that I grew up in relatively innocent times. I think, had the music of 2-Live Crew been presented to me I would have been taxed to my limit, probably having to admit after exhaustive 72-hour marathon decoding sessions that I had no idea what he was referring to with "honkey hos at donkey shows" but that it was probably a reference to gardening implements being raffled at some sort of rodeo. In any case, Prince was not such a tough nut to crack, and Europeans, who "find it difficult to understand American culture except as a totality" (to quote my housemate, explaining to me recently why neon-orange sweat pants make him look sophisticated and continental) did not seem to have a problem lumping me in with their hero; despite the fact that I was from North Carolina and wore ratty heavy metal T-shirts, I was still somehow the resident expert on the urban funky experience.

I utilized my position of prominence to become the arbitrator of taste and morality within the group of socially retarded boys that ended up congregating in my gravitational vicinity. This mostly involved my schooling them on getting drunk and stumbling through the streets of the city, a hobby I was cultivating at the time. We also went to the movies a lot, lots of American films, often in the original language—thirteen is a formative age in terms of cementing your ideas of what you consider hip and cool, and establishing the foundations of some sort of social identity; to watch these kids slowly swell up, sponge-like, absorbing the messages and values of American culture, gave me a feeling of warmth and familiarity. I didn't know anything about the homeless situation or gun control but I knew the myth, not as expressed in archaic folk hymns but the phantasmal and fascinating American fantasy-world of car chases, girls in bikinis eating candy bars, cowboys, comic books. To watch them become hypnotized by a version of this same myth made me feel that it was valid and real.

The experience was short-lived, and soon I was back in the good old US of A, my brief tenure as culture Czar at an end, and forced back into my position as radical individualist loner with genitals of an

ineterminate nature. Within the context of America, American culture just became culture, and the feeling of deep personal pride I felt when my classmates laughed themselves into convulsions at Eddie Murphy's witticisms in the film "48 Hours," as if it reflected on me personally, because I came from the same small tropical island where Eddie and I were in fact neighbors and collaborated on comedy material all the time, faded into the realization that there were a lot of 7-11's, highways, educational facilities, barbed wire fences, and money separating me and Eddie. Here, in America, I was just another anonymous consumer, no greater or less for my knowledge of street lingo, and shocked when, my first day or two back in the states, I sauntered over to the refrigerator and helped myself to a beer.

"What do you think you're doing?" My dad asked.

"I'm going to get trashed and stumble around the streets," I shrugged.

"You're thirteen years old," my father replied, snatching the beverage from my hands.

"But—but I—" I was stunned. But there was no fighting the mores and constitutional by-laws of the land. That sort of behavior might be acceptable in Italia, but here in the USA I was suddenly a minor again, and I'd have to wait another seven years before I could take up my hobby with the full consent of the law. The scales began to peel back from my beady little eyes, and I saw what was really going on. I had been wrong; the Europeans who had taunted me had been right. America was not the paradise of the freedom and scantly clad attractive people that the cinema and popular radio hits depicted it to be. It was a totalitarian hell-hole where years of psychologically crushing high school would reward me only with a job at the gas station and, if I could hold out a few more years without purchasing an easily accessible and background-check-free firearm with which to blow my own head off in despair, I might eventually be allowed the privilege of buying some of the cheap, ethanol-grade liquid which passed for beer here in this depraved land. Had the makers of Schlitz never heard of the *Reinheitsgebot* of 1412? You only needed four ingredients to make beer, but I supposed the added preservatives and taxidermy agents contained in cans of the available domestic swill were added to control the raging tumors and cancers I'd have by then from my years of breathing in gasoline fumes at my god damn day job.

I was quite perturbed by these revelations. I made several attempts to phone my friends in Italy and warn them that I was a false prophet, to implore them to immediately cease attending matinee shows of brainwashing American propaganda films, and to throw off the yoke of tyranny being cast over them by repeated listenings of Prince and Michael Jackson and all the other fascist radio crap which was poisoning their minds with the values of my evil land. Unfortunately, I could not figure out how to dial the country code.

First the good news. After calling it quits a while back the Profane Existence collective has decided to re-form for the purpose of publishing *Profane Existence* magazine again. I started writing for *HeartattaCk* after leaving PE a few years ago. Now the new PE is up and running I've been invited to contribute and I'm stoked about it. Despite my writing for MRR and *HeartattaCk* the anarcho-punk scene covered in PE is where I always preferred to hang my hat so as long as the reborn PE lasts I'm going to be a part of it. The bad news is that this will be my last regular contribution to *HeartattaCk*, you can still read my columns in MRR, PE and on the Havoc Records web site. In the last two years Code 13 has

played gigs in 23 different countries with some awesome bands and met some incredible people. All this because the DIY punk scene is growing stronger all the time. As the commercial scum rises to the top the underground is left more intact and cohesive than it ever has been. Those of us who are in it for the long haul have sat out the sell outs and now that the '90s commercial punk trend has blown over we are back to where we were in '89-'90 but with a stronger, more organized scene than ever before. Until the next round of trend mongering and major label feeding frenzy we are in the clear to build our movement and make it stronger. See you in the pit. —Felix Havoc.

I guess I got a little mixed up last issue and talked about drag racing when we were actually supposed to talk about the other kind of race issues. I actually was really interested to read the views of a lot of the contributors. There are a few things I want to bring up. One is Class. There is as much discrimination and inequality in America by class as by race. We poor white trash are hated and feared and most people only care about us when they need their car fixed, their roof is leaking or there is a war to be fought. A lot of people talk about how punk is a white middle class form of rebellion, explain to me then why punk is so popular in Indonesia, Japan, Korea, Israel, Malaysia, Singapore, Philippines, Thailand, Taiwan, China, Mexico, Brazil, Columbia, Chile, Argentina, Venezuela, Puerto Rico, etc., etc., etc. White people don't exactly have a monopoly on musical expression of angst and rebellion. Furthermore, America is well on the way to being a majority Latino country, and the big political battle of the mid 21st century will probably be over making America bi-lingual. A lot of places in America (like almost every neighborhood I've ever lived in) whites have been the minority for a long time. I think a lot of this stuff goes a lot deeper than many people are willing to admit on the surface. And altogether Americans allow themselves to be divided up by race time and time again instead of uniting by class against the system.

This month I want to talk about a powerhouse of a record that belongs in your collection. B'last Power of Expression. I get the feeling B'last were always big in Cali but outside of California they were frequently written off as "Black Flag wannabes." However, I think if you give this record a few more listens you will see that it owes almost as much to Corrosion of Conformity as it does to Black Flag. Indeed, I could no better describe B'last's sound than to say it's the perfect blend of COC and Black Flag. How can I get so riled up over an album so derivative? Give it a spin and you'll see. This album rages non stop, pure power start to finish and not one weak track. Indeed, as far as raging power goes I think these guys had more energy than all but a few of the best Black Flag releases. The riffage is pretty Flag inspired with these crazy guitar leads that alternately sound like the work of Greg Ginn or Woody Weatherman. The Power of Expression LP came out in '86 or '87 on SST, back

when that label occasionally still released hardcore. Some of the songs on this album are painfully slow by today's standards of hardcore but with a raw power that makes them super powerful and driving. "The Future" and "Time Waits" are especially full on assaults of concentrated mayhem, and you can hear the passion behind the music and the lyrics. Looking for some corroboration on my love of B'last I wrote Kent and asked him if he'd ever seen B'last. He replied:

"Yeah, I saw Blast a LOT. I have probably seen them over 25 times. They were one of the best live bands I ever saw. I also saw them once when they were a five piece with the original guitarist from COC playing second guitar (this was in September

of 1986). I fucking loved them and still listen to them a LOT. I used to think that they were better than Black Flag, but at the very end Blast got really shitty. I did a few shows with them in the end and they were complete losers; not just as people but as a band. They simply lost the crazy edge that made their live shows insane and they became sort of a parody of themselves."

"Blast was never a SE band. They had to write those SE songs in order to release a record on Wishing Well. Pat (from Wishing Well Records/Unifrom Choice) wouldn't let them do it otherwise."

So I'm not alone. Like I said I don't think B'last was so well known outside of Cali. And I think a lot of people thought they were a SE band in a period when it wasn't very cool to be SE. Remember this is before Youth of Today got popular and spearheaded the whole new school of SEHC. But, as Kent has pointed out they were not a SE band at all. And here we always thought this was one of the lost records between old and new school SE. I mean come on, who was claiming SE in 1986? I sure wasn't. There was maybe Justice League, and maybe a few kids thought Seven Seconds were still SE. On to B'last's lyrics. These are somewhat deep and personal while still very thoughtful, relevant and inspiring. When I first got this LP I was mostly listening to bands like Crucifix, Discharge, Conflict and the Subhumans. I didn't have a whole lot of time for bands that didn't directly comment on nuclear war, police oppression and multinational corporations. But now, over ten years later, I realize that these are some of the better introspective lyrics I've read in the hardcore scene. The feeling of alienation so commonly expressed in hardcore lyrics is most apparent, the whole idea of the world being doomed, turning your back on society and the rat race to skate and play music. However, there is also the call to action, the plea to make a change such as in "The Future":

"Must we live our lives in fear
Are we helpless-are we slaves
I will not accept the fact
That we can't hold this nightmare back
I won't stand silently by
I know I at least have to
Try to spark some incentive and
Try to keep and open minds and
Try to think towards the future
Because I will not live a lie
Youth must now stand up and say
No one can take our future away"

I doubt this is still in print on vinyl but I saw a CD version not too many years ago. I know some of the ex members are involved in new projects like Black Out and Spaceboy but I can't imagine any of them can do justice to the monumental piece of Hardcore that is the Power of Expression LP.

Lastly I'd like to comment on a few things Bryan Alft said last issue about being ruled by debt. You don't have to be ruled by debt. I see lots of young people taking out insane loans to go to school, buy cars, travel, etc. Not to mention the crazy trouble people get themselves into with credit cards these days. They give away credit cards on college campuses the way they used to give out rubbers at discos. The number one reason for kids dropping out of college today is credit card debt. I am proud of my White Trash heritage and one of the things I inherited from a long line of farmers and soldiers was the Protestant Work Ethic. This sounds totally square but hard work, thrift, and perseverance, are some of my core values. I never borrowed money to attend college. Sure I went to a boring Land Grant University. Since my parents were low income I qualified for the maximum Pell Grant which was pretty good in the mid to late '80s but I got cut off in 1990. After that I just worked my way through school working in a screenprinting shop. I graduated debt free, which freed me to be a drunk and fuck up for several years before settling down to a career in construction and punk records. OK, my life is not glamorous, I drive an old pickup truck, I live in a seedy neighborhood that is totally unhip, I wear second hand work clothes and eat lots of rice and ramen. However, I bought the building



of the best live bands I ever saw. I also saw them once when they were a five piece with the original guitarist from COC playing second guitar (this was in September

I call home (a run down commercial building that used to be an upholstery shop) and renovated both as living space and work space for my label and construction business. I bought on a contract for deed and paid it off in five years. I bought 20 acres in northern Minnesota for my secret survivalist retreat and that too is almost paid off. I contrast this to most of the people I went to college with who by now are probably hundreds of thousands of dollars in debt and have their life tied up and planned for the next thirty years. I have a credit card, but I pay it off every month like clockwork a few days before the due date. I think I've only carried a balance month to month two or three times, and those were emergencies. The point here is that just because America is cramming its debt oriented consumer culture down your throat you don't have to buy it. You don't need all the garbage they want you to buy. No one benefits from getting you in debt except corporations and big business. You don't have to be a slave to the system.

By the time they reach the age of eighteen, one in three wimmin will have been sexually abused at some point in their lives. By the same token, one in seven men will have faced that same violation of their mind and body. And while I'm hardly qualified to speak on the issue of sexual abuse in regards to wimmin, if there's anyone who can talk about having been raped as a teenage boy, it's me—because between the ages of thirteen and sixteen, I was sexually abused three times.

No, this isn't about me, although to some extent I suppose it really is. It's about me in that I'm still confronting this issue over twenty years later, trying to heal from those experiences. But this is also about all of those men out there who might have been a victim to this abuse and haven't yet learned how to face it. This is about shame and humiliation, feeling ugly and worthless. Feeling *violated*. It's about not trusting people, including yourself, because you're afraid of being hurt. It's isolating yourself from your family and friends and feeling intense anger or deeply depressed because you have no clue what the fuck is wrong in your life. It's becoming addicted to drugs, beer, food, anything to escape those memories that haunt you. You learn to sabotage relationships in order to feel safe, to abuse yourself and others with words, or through deed. You become, in every sense of the word, alone.

I can honestly say that I've lived through all of these things, at great cost to my relationships with friends and family. Worse, I've lost a big chunk of my life trying to avoid this issue, and spent over twenty years of my life in prison and hospitals. What guy wants to admit, to himself especially, that he was raped by another man?

Luckily, I've finally been able to face this issue, and begin the healing process. It's helped to finally tell someone, even if she was a psychologist. But then I told my mom, who for years just thought I was a maniac. My friends, most of whom have stood by me over the past few years, have been extremely supportive. It helps a lot to get it out. You just have to start slow, because it's a trust thing.

I think I'm most concerned with why I never see this subject discussed in 'zines like *HeartattaCk*, and that's my biggest reason for writing this column. Should I believe that I'm the only (or one of the few) one reading HaC who's had this experience? I somehow doubt it, and encourage anyone who's been a victim to talk about it with someone if you haven't already. Trust me, the pain doesn't go away on its own—it festers, and will turn your life into a living hell if you let it. The thing to remember is, it is never the victim's fault, especially a child, so don't blame yourself. Start slow, but start reaching out for help.

I want to thank my friend Wade Henderson for all of his support over the past nine months. He's

been a big help to me in understanding that life doesn't have to be all bad. He's shared a lot of my pain, even if he's never been through some of the things I have. And he's taught me a few things as well. To me, he represents the best of what hardcore is all about.

Thanks for reading. Take time to write, if you're so inclined.

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My mother was born in Ecuador and my father in Colombia. When they were each in their early twenties they respectively came to the United States with the goal of attending school and experiencing a different way life. They eventually met in New York City, married, and decided to start a family. Both my brother and I were born here in the United States, and this is where I have lived all of my life. Fortunately, my parents did not let go of their own culture when they raised my brother and I. They did all they could to instill within us a sense

of what it meant to be a Hispanic family regardless of the fact that we were brought up in a country vastly different from the ones they had grown up in, and for this I am forever grateful.

I clearly remember the different ways which my parents emphasized a sense of pride, not one of embarrassment, in the fact that I was Hispanic. The earliest example of this brings me back to the third grade. My father had been encouraging me to make flash cards consisting of a handful of Spanish words and their English translations so that I could teach my classmates some basic Spanish. I was a bit nervous about getting up in front of the class and giving my little lesson, because by doing so I would automatically emphasize to everyone in the classroom that I was a little "different." Regardless, I went ahead and conducted my presentation partially because of my father's obvious enthusiasm, and partially because I was indeed proud of who I was. Culminated with a few other "show and tell" type situations and the occasional book report on Ecuador or Colombia, I became known to my group of predominantly white middle class schoolmates as "the kid whose parents are from South America."

I was fairly comfortable with this categorization primarily due to the fact that I never really experienced any overt or direct racism aimed specifically at me. After all, if I didn't bring it up to anyone, I could have, and more often than not actually do, pass as your average white kid. I don't have any noticeable accent, and I am fairly light skinned. As time went on though, all of this changed. Every now and then, the subtle forms of racism would seep through the cracks and surface in my common day to day interactions: at school, at work, at friend's homes. I can remember all too well the many dirty looks that were given by others to people of dark or brown skin, the comments such as, "If you can't speak English then get the fuck out of this country," the various jokes about the "ethnic" foods. The frightening thing was that it was my relatives who had brown skin, my parents who had thick accents, and my mother who every night would cook traditional Ecuadorian food for us. It became very evident what was and wasn't acceptable, and by the time I had reached my middle school years I had inadvertently begun to shy away (regardless of the fact that I was by no means ashamed of who I was) from sharing with others the fact that I was Hispanic.

In hindsight, I honestly feel that growing up and realizing that I was a person of Hispanic background and heritage sensitized me to the notion that different wasn't wrong, and it consequently planted within me the seed of compassion towards other people and ideas

that were considered different at a very early age. And so it would seem rather natural that I partook in activities that fell somewhat outside of mainstream culture and that fed into this process of sensitization. At first it was soccer (as opposed to the ever popular football or little league), then it was skateboarding, and eventually music, more specifically punk rock.

I stumbled head first into this whole subculture of punk, and immediately fell in love with it. The first bands I got into were quite a far stretch from what I listen to now, but regardless I was able to connect with them at the time. I would endlessly listen to anything that came out on Revelation or Victory records. It was all so new and exciting to me

at the time and I felt more and more drawn in to it by the minute. The truth of the matter though was that bands like Strife and Sick of It All never seriously addressed issues of race. Yes, I felt out of step with the world around me, and yes, going to shows felt a hell of a lot more comfortable than going to an average high school party, but my reasons for feeling different and out of place were still somewhat different than the average hardcore kid at a show. It wasn't until I had another situation to compare to the one I found myself in that I was able to discover that there actually were other people and other bands out there who were indeed addressing issues surrounding race, and actually doing something to make this kind of discussion and this kind of dialogue an integral part the punk community.

I remember the first and only time it that I saw Los Crudos play. I stood in the front of a tightly packed hall as they got ready to play their set. Although I was prepared for an awesome performance, I could not have possibly imagined how powerful it was to see them live. They explained their songs in detail and in Spanish, and they played with so much passion, sincerity and emotion. I was completely floored. Here was a band that was speaking in the language that I had grown up speaking in my own household. Here was a band that had just traveled to South America, the birthplace of my own parents. Here was a band that had taken the derogatory term "spic" and turned it into an empowering one. What a wonderfully charged political statement it was to address the predominantly white crowd at this show in this particular fashion. Here was a band that deeply moved me, and that I was able to truly identify with. That night as Crudos played and spoke and interacted with each and every one of us in that room the tears welled up inside of me, and I cried. Never before, and never since have I ever been that affected and that touched by another band. It was truly a beautiful and liberating experience.

And so it's not too surprising that when I found out that issue #26 of *HeartattaCk* would be dealing with race that I was very excited. I read with great interest the accounts of other people of color and their experiences both within and outside the realm of punk rock. Many of the same emotions that I had during that Crudos set were evoked as I read some of the columns.

I feel that the columns written and the interviews conducted are only the beginning of what can be a wonderful and absolutely necessary learning process for our entire community to undergo. We need more dialogue of this kind. We need more bands and more people to speak of their varying experiences and backgrounds. There is certainly more than one way to express ourselves and we need to respect and encourage those bands that do for example, sing in their native languages. We need to realize that emphasizing our differences does not build barriers and separate us. To buy into that mind set is to accept the notion that if something doesn't fit nicely into the package of whiteness then it is invalid and unnecessary. Let's reject this notion and others like it, and most importantly let's make sure that all of this happens within our own space and as a result of our own efforts.

Guest columnist: Daniel Pastrana

Guest columnist: Ron Campbell

Thank you to all of those involved in making this issue and this kind of discussion a part our punk community. It makes me so happy and so proud to be involved. Furthermore, let's not limit all of this to a "special issue" of *HeartattaCk*. Let's not forget about all of this within a month or two. Let's face the fact that these issues (amongst so many others) need to be addressed on a day to day, minute to minute basis in each and every one of our lives. Thanks for reading, and please feel free to write and communicate for any reason what so ever.

Daniel Pastrana/PO Box 603436/ Providence, RI 02906

I will be traveling to Quito, Ecuador in the last week of December. If there is anyone out there who would be into hanging out please get in touch!

It seems like even the cockroaches like to mock me these days. Sitting there on the linoleum twitching their insults as I stand erect with a plastic cup to do the routine catch and release. I lunge and they dart back and forth. Their antennae swivel and they play the kitchen strategically like it's the homeland, using every nook and corner to their advantage. I, on the other hand, look like I'm doing the extreme mosh to Judge. Usually, after the gravity defying counter dive during that last breakdown riff, I'm on the floor and they're under the floorboards. I've brought myself down to their level. Every ounce of testosterone shattered and the manliness is reduced to mere Belle and Sebastian. I have no idea of who I am and what my place in this world is anymore. Sheer disappointment stemming from what I know is not a symbiotic relationship with my environment. The world is crashing around me and I learn that everything is a lie.

Too many people around me are falling like flies. Not dying, but their spirits are withering. It's hard to watch a crowd of early to mid 20s burnouts try to struggle so early. I mean, has society become so fast paced that we have to find ourselves running to the crutches right when we're legal to drink? It seemed like not too long ago on the universal scale that 20 years was the norm when you died and went to get judged by some dude in the sky. You would think with the inflation of age and a longer life span, there wouldn't be that much of a crushing blow. Society dictates otherwise, I presume. I'm not talking about responsibility, either. I'm talking about expectations.

I attended one of those magnet schools throughout the majority of my grade school academic life. As a fellow *HeartattaCk* participant joked to me once, "What was it a magnet for? For people who are magnetized?" I remember the day I got accepted when I was in the first grade. I told my friends in the neighborhood that I wouldn't be going to school with them anymore and was attending some magnet school in the urban areas of Raleigh, North Carolina.

"I hear they give a ton of homework at that school! I hear the kids have no playtime! I hear the teachers are super mean!" I began to think that my parents threw me there for some punishment, not because I was "identified" as an accelerated learner. I mean, at six years old, the last thing you wanted to hear was that your bike riding time was going to be cut down by ten worksheets instead of two.

True, it was an intense environment, though it was fun. I feel lucky to attend the high school that I did. It was the closest thing to a "Punk Rock Academy" I've ever seen... let's just say three things 1) the captain of the soccer team introduced me to Moss Icon; 2) one of my teachers listened to only first and second wave ska; 3) half of COC was from there. Actually, the second one doesn't really count so 2) There was a Cupid Car Club lip synching act at the annual Air Guitar show in 1997. Despite the countercultural vibe in the school's social life, the academic preparation was traditional and

intense. There were lots of academic types headed to college, like prestigious universities and the like.

I remember Senior Year became the year where I was in constant strife with my peers. They had high expectations and serious maladjusted perceptions on success. I'm not downing on being amiable by any means, as long as it's directed sincerely. I did know I'd have the hook ups in the future for doctors, lawyers, engineers, and the like because that's what everyone wanted to be. At least that's what I thought I had. Everyone was applying to colleges with their wallets in mind, thinking that whatever high paying job was the hot topic at the moment was what they wanted to spend the rest of their life doing.

I would argue daily with my best friends on the differences between passion and greed. They were barking up the wrong trees, smooching all the ass they

could grab, and pawning themselves out to as many school organizations as they could, immediately flaking on any sort of real commitment. It was actually a surreal panic attack of who could be the president of the most clubs, who could study longer for the SATs, and who was going to have the thickest packet of bullshit they could mail off to Brown University. Although I was unphased mostly in this part (I held rather mediocre expectations for myself and therefore stayed fairly content) it was watching all of my friends around me get the

life sucked out of them and replaced by this automaton who knew of only one path: upward mobility.

Did my stubborn frustrated rants stem from a naive punk rock mentality of jacking "the Man"? Was I trying to promote separation from the traditional institutions of a capitalistic based society? Was I just playing the revolutionary rebel and advocating the beginning of my world crushing coup? No, not really. Like I said, I held pretty mediocre expectations for myself.

Mind you, I'm all for success. I think we all are to a certain extent. I don't mean success in terms of capital nor who dies with the most toys, but success in the form of progression. I'm real into staying progressive, not like the political spectrum, but always changing... gradually. The sort of progression where you roll with the punches and make the best out of whatever situation you got. Way too many people root themselves into stances so fast and so gripping that their narrow views totally corrupt their sincerity. If you're not going to be sincere about it, what's your goal then? This point goes for success... if you're not going to be sincere about your success and you plan to kick a lot of ass with a lot of money, the Scrooge symptoms might settle down pretty quickly.

Of course I'm writing this in a punk 'zine. Of course I'm totally preaching to the choir.

Let's take the other extreme... punk rock in general idealism promotes an anti-consumerist lifestyle. Let's take all the hypocritical points out of this equation for now. Now many settle on the fact of living an anti-everything lifestyle. The problematic word in the phrase is "settle." Kids read that fact off some Chokehold lyric sheet and, well, Chokehold said it, so it's, like, law, dude. As valid as the point is... it's not so easy as to put it on a patch and sew it to your pants leg.

I've realized that a lot of my life's rules stem out of burning the candles at both ends and then burning myself at both extremes. It's kind of like the theme to Hesse's *Siddhartha* novel... a point so profound, it took me a couple of years to realize the full effect of it.

Not to go off on a totally irrelevant tangent or anything, but let's talk about this point in terms of driving. When it comes to coasting down the interstate,

there's three speeds one can take sans the speed limits. You either a) zip around traffic like the road warrior you are while burning rubber; b) drive at a speed relatively the same as most of the drivers on there... the "happy" medium; or c) your ass is slow and dragging, causing build ups from behind.

When it comes towards movement, there's two paths you can take towards success: The speed racer—the pursuit of instant one up bliss (via a certain lifestyle or material goods) or the happy medium—keeping yourself at a comfortable pace. Also, you can chose to take the slowpoke way and hold everyone up which eventually leads to road rage. Either way you choose, the other is going to catch up with you. It just depends on whether you want to wait around for—your big break or your mid-life crisis.

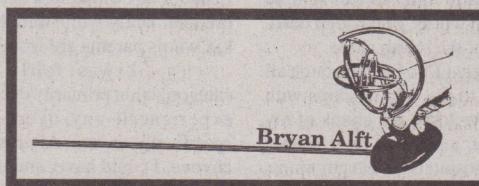
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Plugs and endorsements of things I think are totally worth your time:

- Mimi Nguyen and Helen Luu are two Asian punk rock kids working on cool 'zines regarding race and subculture. Mimi always has all sorts of projects going on and if you check out her site (www.worsethanqueer.com) you can stay updated with the action. Helen's new race compilation 'zine, *How to Start a Coup*, is out and you can get it by sending two bucks plus postage (or just three bucks) to 22 Bridport Cres./Scarborough, Ontario/M1V 4N8/Canada or from Pander 'zine Distro (where you can also get Mimi's *Revolution of a Race Riot* 'zine) at panderzinedistro.com.
- On my recent trip to the Northwestern United States, I came across two more really awesome kids. Shilo is a mechanic and is all about showing others (specifically girls) how to do car repair and how not to get ripped off by today's scamming mechanics. She has a website on that sort of thing (www.geocities.com/shilo_sparks). It's not quite complete, but what's already there is also helpful. Alicia just started a website called Girl Junction (www.girljunction.com) and although also in its early stages, it's gonna be a big network of small girl-run projects on one nice website.
- Krissie Gregory started www.punksex.net, a DIY porn site for punks done by punks. It needs submissions, so close that door and start taking pictures!

PACIHL... go!

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Bryan Alft

"But are we, 'the left'... too busy talking to ourselves? While we've been moaning how everything stinks and feeling smug about how we're the ones who REALLY know what's

going on, the right wing is out there going to school board meetings, churches, and stock-car races with its message." —Michael Moore

For the last few months I have been working on the local grassroots campaign for Green Party Presidential candidate Ralph Nader. My decision to volunteer has made me face some conflicting ideas swirling in my head about participating in "the system" versus opposing the system from the outside.

Generally, I think my political beliefs fall pretty far left of most peoples', so I had a bit of hesitation about openly becoming involved in a mainstream political election that may show a degree of approval for a system that I find repulsive in many ways. I dislike a great deal about the way this government is set up and I like even less about the way our "winner-take-all system" and the role of money in the election system. But, in the end, it came down to deciding that I can do something that will give more of a voice to the average American.

When I muddle through the rhetoric on both sides of the "vote/don't vote" debate, there are a couple of things that pull me over to the "vote" side of the

fence. The first is a slightly desperate but exciting optimism. The second is a distrust for the general ignorance that goes along with the "fuck voting, dude" attitude so prevalent in the "punk" world—and in general society.

I don't see much positive coming out of punks and others spouting off rhetoric about "smashing the state" and the evils of "the system" while living in isolation, completely out of touch with what is happening in the world. That kind of dogmatic world simply leaves those in power the freedom to do what they will while punks are caught up in a cartoon world of rebellion and imaginary molotov cocktails. Isolating ourselves in ideology has left the punk scene—and much of the political left—wallowing in rhetoric and simplistic slogans, but doing very little else. Punk is hardly a movement. Instead we are a sub-culture that fuels a sort of educated apathy for the real world around us. The catch is that we disguise our understanding of what goes on around us as educated rebellion by babbling on about archaic anarchist theory and how "the man" is fucking up attempts to drink beer and do shows.

For the most part, the state of this nation—and the world—only gets worse as we sit back and pretend that not actively fighting for control of our government will eventually lead to some sort of post-apocalyptic, Mad Max-inspired world where anarchy will lead us to utopia. I am not advocating exclusively working within the restrictive political system that has developed to rule us. There is certainly a dire need for civil disobedience and protest on many fronts. What I am saying is that as we ignore this governmental system, the corporate and conservative forces are taking advantage of our absence and gaining more and more power over this government, and as a result, our lives.

The fact is that most Americans ignore politics altogether. Very few vote or follow mainstream politics at all. The only difference in the punk scene is that we are usually more self-righteous and dogmatic about our lack of participation.

I understand the desire to ignore the state of affairs in our political world and abstain from voting as a way of giving a big "fuck-you" to the whole damned thing. The only problem is that this sort of protest is backfiring, and a quick examination of the last 20 years of presidential elections proves this.

* In 1980, Ronald Reagan took the office of President of the United States with 51.6% of the vote. However, only 54% of the voting population bothered to cast a vote on election day. In reality, this means that only 27% of all eligible voters in the U.S. voted for Reagan.

* In 1984 Reagan was reelected with only 29% of eligible voters casting a vote for him.

* George Bush won the presidency in 1988 with 59% of the popular vote, but only had ballots cast for him by 29% of all eligible voters.

Despite conservatives' claims of winning these elections by "landslides," these victories were hardly a ringing endorsement by the citizens of the United States. The American public was not happy with their options, chose not to bother to make such a non-choice. Unfortunately, while most people were sitting these elections out, the better-organized conservative minority in this country took control by simply getting more of their people to vote.

The result of those 12 years of conservative Republican rule was increased military spending, cuts on aid and support for the poor, reduced protections for unions and workers' safety and the environment, countless conservative judicial appointments, etc.

The election of Bill Clinton to president in 1992 brought a slightly more liberal agenda to the office, but as with his Republican predecessors, there was hardly an overwhelming show of public support for him at the ballot box. The public knew that he was little different from their past options, and once again, didn't bother to show at the ballot box.

In 1994, the conservatives were determined to win back as much control as possible from the "liberal" President Clinton, and rallied their voters well. This election is perhaps the most striking example of

conservatives taking advantage of poor voter turn-out. As little as 37% of the electorate bothered to vote, and only slightly more than half of those individuals voted Republican. But, all the same, Republicans gained control of Congress with what they claimed was a "mandate from the people." What followed was "The Contract With America" which included drastic cuts in aid to the poor and many other gems of public policy.

So why vote? I have a few reasons:

Here is where I choose to be optimistic. I am voting because I imagine a moment where all of us disaffected and frustrated voters and non-voters actually turn out to the ballot boxes. This segment of the population is the majority, after all! Imagine what would happen if we all voted, and rejected the major party corporate options for a populist candidate with real concern for the good of the average citizen in this country!

Sure this may even be blindly optimistic, and all you cynics are saying, "They would never let us do that." Perhaps. But what if we did win a true majority vote for a real candidate and they tried to prevent us from taking control. Wouldn't all those people trained from childhood to believe that we live in a democracy, blah blah blah, suddenly be forced to realize what a sham it all is, and don't you think they would be angry and make demands for change?! I am probably a bigger cynic than most of you, but this time I really want to stand on the side of the "what ifs" and be optimistic! I would like to think that the American people had enough spirit left to muster a bit of energy for a real change.

Secondly, I am going to vote, if for nothing else, because I want my protest vote on record. In 1996, over 9.5 million people voted outside the 2-party system for independent presidential candidates. Furthermore, as many as 90 million people didn't vote at all. I love the thought of those in power getting nervous as the number of people marching to the ballot box simply to vote for a political outsider grows every year. They are slowly losing—they just don't know it yet.

I know that moving slowly isn't what people like to hear. That is why the idea of "revolution" is so romanticized by punks. The reality is that we are not moving any closer to the conditions that would probably be needed to force a revolution around here. Furthermore, if political power and organization are any indicators (and I think they are), than the right would win any sort of revolutionary takeover anyway. The left sure as hell isn't united or organized enough! All I can say is "small steps." Revolution isn't going to happen tomorrow, and I would rather protest and do something as simple as vote once every couple of years if it helps to hinder the growth of conservatives' control over our lives.

So, this is another reason that I advocate voting: because it is about helping to build the left as a real political force. For example, a vote for Green party candidate Ralph Nader this election year can help the American left in many ways. For one, if Nader gets at least 5% of the vote this year (and all indications are that he will!), the Green party will be an officially recognized political party on the ballot next election without having to gather all the petition signatures in each state, as it has had to this year. And, the biggest bonus of gaining 5% of the vote in this year's election is that the Green party will qualify for Federal funding for the next election. This means that instead of all the money going to only the established corporate-sponsored candidates, some of our tax money would actually be given to some real leftys to help them spread their political viewpoints and fight the corporatism-dominated system in this country. Win or lose, I think this is reason enough to take the time to vote this year. I think the left has a great deal to offer that would appeal to most Americans if they actually heard about it as an option, and this would give them more of a chance to expand their political options beyond that of corporate America and social conservatism.

The final reason that I advocate voting this year is that, historically, third parties that have risen to some prominence in elections have often served to pull

the political dialogue in the election toward their end of the political spectrum. The result, even though the candidates from these parties failed to win these elections, was legislation and policy that perhaps never would have been mentioned by the established parties without a kick in the pants by a third party candidate who was starting to gain popularity and votes.

The most recent example of this was the run of Ross Perot in 1992. Sure, Perot is wacky, but he did inject a discussion about the federal budget deficit into the political dialogue. The result was to make it a political issue of prominence, and budgets and policies from then on have largely taken into consideration the need to pay off our national debt.

A more exciting example of the political left gaining some sway on public policy because of the growth of a third party was the growth of the Socialist party and leftists in general in the first few decades of the twentieth century. The radical left was growing by leaps and bounds during a time of economic hardship for most Americans at this time. Corporate America was failing to stop the rise of labor unions and demands for a new political system, despite all their dirty tricks. It is a documented fact that many of the rich and powerful in this country began searching for ways to reform the failing capitalist system and improve the average Americans' lives enough to halt what seemed like an impending revolution. The result: the liberal social programs of the New Deal, including social security, job programs, aid to the poor, increased recognition of unions, and other similar programs. These were "socialist" ideas that the politicians in power were forced to accept as a way to appease an American populace that was fed up and demanding a change.

Sure, the passage of the New Deal-era programs actually fell short of most Americans' hopes. I believe it was simply a way for the rich and powerful to maintain their control by appeasing enough people to calm the anger and despair of the people. I believe the American people could have pushed for more, but that is another discussion.

The point is that those in power are afraid of us. When enough of us rise up and demand a change, they listen, and they will start desperately looking for any way they can to appease us. I firmly believe that good can come from this sort of situation if we are organized and if we do not give up. We do not have to be appeased this time around. Let me reiterate: we are the majority!

VOTE NADER!!

I am not going to take the time and space to spell out the platform of the Green party and Ralph Nader, but I will say that you should check out what is going on with this movement. This is by far the most exciting lefty project I have been involved with. I am tired of always leaving these types of projects feeling burnt-out and jaded. From what I can see, involvement in this election movement is a no-lose situation. I feel a hell of a lot more optimistic these days.

Check out the Nader campaign at: www.votenader.org. At this site you can get info about what is going on in your state and on the national level. You can also find a lot of press releases and a collection of information on Nader's stands on the issues and his life-long history as an activist.

If you are really interested, I can probably round up a collection of transcripts from recent media interviews, etc., and some of his writings, as well as articles written about him. Just e-mail me.

Lastly, I would like to hear opinions about voting (for and against) to possibly be used in my upcoming 'zine, *Contrascience #7*, that should be out some time in the next couple of months. If you would like to contribute, please contact me and keep your statement down to a paragraph or two. I would like to collect a variety of opinions and have them printed with the article I am writing on voting and the flaws of the U.S. political system.

*Sources for this article were largely voting statistics and census information from U.S. government web sites and historical information from *A Peoples'*

History of the United States by Howard Zinn. Write if you'd like more specifics.

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Straight Edge:

If you're not now you will be once all your friends get into it. There was some huge fest at UC at the beginning of the year that I went to check out. As me and some friends were leaving, one among a group of drunk punks in a sloppy voice goes, "See you later, straight edge kids." Well, I thought it was funny. Some other people didn't. There were some sxe kids walking behind us to their cars and one of 'em goes, "I got fireworks in my car." So I see some kid running with a firecracker, he throws it at the kids with beer bottles, and runs back to his friend's car. It peels out and they scream "Straight Edge revenge!" I was laughing at the whole thing, cos the phrase itself was just so amusing. Was it supposed to be intimidating when they said that or something? Well after this incident I finally figured out why it is some edgers feel the need to take a fat black marker and draw X's on their hands. It's not to show their disapproval of all the people who get drunk and act like idiots. It's not to take a stand against drug abuse and addiction. It's not even to fit in and follow the current trend all the other "cool" people have gotten into. It's all really simple once you think about it. It's to get high by sniffing the fumes from the marker ink...

Voting:

There are a lot of people reading this who think voting is stupid. Remember what Propagandhi said: "If you're dumb enough to vote you're dumb enough to believe them?" Well if you're dumb enough to believe that nonsense, maybe you should ponder on whether you're a mindless follower. When the elections come up, voting between two evil yuppies is pointless, no argument there. But everyone who's of legal voting age and concerned about what happens in this country should be registered. The election part can be ignored if you don't care for it. Democracy is actually put into action though when you have people voting on referendums, initiatives, and propositions. In fact there are plenty of times where laws pass or don't pass because of a significant small percentage difference. Example: last election I voted in was when I was living in Birmingham. On the ballot were several propositions, including one to build a public transit rail system similar to Atlanta's. To me this was a wonderful idea, because B'ham doesn't have a decent public transportation system and you HAVE to have a car to get around the city. The transit would have cut down on gas usage, road traffic, and air pollution. 49% voted for building the transit, 51% voted against it. Personally I knew plenty of legal aged people who were all for building it. The thing is, none of them were even registered to vote!! Another example is Prop. 187 introduced in California back in the early '90s. The one of the proposition's requirements was that children who couldn't provide evidence that their parents were legal Americans would be kicked out of school. If a foreigner got into an accident and they didn't have a piece of paper proving they were a citizen or legal resident they would be denied service by emergency clinics. Prop. 187 passed by 51%. In both cases the outcome was determined by a mere 2% margin. Just imagine the outcome if all these unregistered voters who were for the transit, who were against 187, had actually gotten off their asses and voted. Maybe that 2% would have been on their side. The same applies to Propositions on education, lotteries, curfews, Gay marriages, the environment, marijuana decriminalization, etc. Don't complain about the unfairness of a law that works against you if you

could've voted on it on the ballots. The outcomes can be very close; if you care about what's going on in your city, state, or country then you should vote. It's that simple. And besides, how hard is it to check a box on a sheet of paper? Doesn't take that much effort to do.

Plus it's fun writing in candidates, like dead people or even yourself when you vote for government officials. Go register!!

Melts in your mouth not in your hand:

I was reading something in the newspaper about Gay advocates protesting rapper Eminem because of his use of homophobic slurs in his songs. Their argument is that the majority of people buying rap are young white males. The majority of perpetrators of hate crimes and anti-Gay violence also happen to be young white males. They say that Eminem is promoting hatred of Gay people.

Gimme a break! Have these guys heard what Eminem talks about?? He has tracks about killing his wife, molestation, going on shooting sprees, and drug abuse. One guest rapper talks about fucking his cousin and eating his mother out while she's asleep. Please do a double take on the latter sentence. I think that best sums it up right there.

Say I watched a movie about a serial killer and this film glorifies the bad guy. The character kills a bunch of people and the audience viewing the movie cheers him on. While this character is killing people he happens to be wearing a stylish fur coat. The movie is fucked up to begin with. Wouldn't it be stupid for me to get upset over the fact that the movie industry is making fur look fashionable when already the movie is glorifying murder? Exactly. What I'm wondering is, if the anti-homosexual references were taken out, does the rest of the content in the album get a seal of approval? The organizations are picking out one single issue, homophobia, while ignoring references to murder, rape, incest, etc. Taking all of the subject matter spoken about into context, it seems trivial to make such a big fuss over it. One thing that is disturbing is that the advocate groups are talking about Eminem the same conservative politicians and religious leaders talk about music in general. They are simplifying problems that already exist in society and are blaming it all on music. Last year two teenagers went on a rampage through a high school killing several students. The news constantly emphasized that they listened to Marilyn Manson and KMFDM. Dionne Warwick once led an attack against gangster rap and cited its glorification of violence and misogyny. According to all these adults, all problems that affect youth are the result of music. And the solution is simple. Ban the music, gang violence disappears, angry kids don't go on killing sprees, and we all live in a nice happy world. Pretty simple minded way to look at things. These problems have to be rooted out in society, music is merely a reflection of what is going on or the attitudes already held by other people.

Homophobia stems from religion, from heterosexual male machoiness, from institutional teachings. There was a similar uproar several years ago about rapper Ice Cube when he put out a song bashing the Korean-American community. Ice Cube, who by the way is a moron, also says he has a "crime record like Charles Manson" and raps about killing both Black and white people. Likewise in one song where Eminem talks about stabbing Gay men and women, he continues on saying that he's like a rapist Jason, the hockey masked serial killer in the Friday the 13th movies. If a person is homophobic to begin with, listening to a CD with anti-Gay slurs isn't really going to make any major difference. If they're not, just by simply hearing a song, a non-homophobic kid isn't going completely change his opinion and go out and Gay bash. If they do, obviously something is seriously wrong in their head to begin with. If they are so out of touch with reality that

they are easily influenced to hate the homosexual population, chances are they'll probably also kill their girlfriend, staple their teacher's testicles, and wait for their mom to fall asleep so they can go down on her.

Keep it burning:

There's a big controversy in the state of South Carolina over flying the Confederate Flag. Flag supporters talk about heritage and honor, flag opponents claim it represents slavery. There was even a popular song that came out of Atlanta called the "Dirty South" about the whole issue with the cover of the single depicting a burning Confederate flag. Georgia actually has the Confederate Flag embedded in its official state flag. People will debate what I'm about to say, but the truth is the Civil War wasn't about slavery. Abraham Lincoln could've cared less about liberating slaves. The flag has nothing to do with representing white supremacy. Plenty of northerners, including Lincoln, were NOT against slavery. That's a fact. Either way, the people who make a big deal about flying the flag and having memorials for slain Confederate soldiers are still seriously ass backwards.

But first a story. Since this is the international themed issue I have a story to share that I heard overseas. Last summer me and my family went on a little trip through Asia and for a little while we stayed in Delhi, India. While we were there my (American-raised) cousin was asking my uncle, older brother of my father, about the time his family was kicked out of their house and forced to flee to India for their lives back when he was a little kid. A little background first: India gained independence from the British in the '40s and a small northwestern part of it was split off into what is now Pakistan. Pakistan wanted an all-Islamic state while India formed a government independent from religion. So all Hindus that were inhabiting what is now Pakistan were kicked out of their homes and not allowed to take anything with them except the clothes on their backs. Large numbers of Hindus were embarking on trains heading towards India. Before these trains departed, militants armed with machetes boarded and sliced the throats of all Hindus, including women and children. When these trains arrived in India, people found hundreds of corpses laying in pools of blood. Militant Hindus retaliated and sent the trains back to Pakistan filled with murdered Muslims. This continued on for a while until finally people on both sides realized that their relatives were arriving dead. Eventually all the killing was stopped.

Now, what does any of that have to do with Dixie? Any NORMAL human being would look at an event like that and label it a dark moment in history. I haven't met any Pakistani or Indian that is proud of what happened then. I don't recall my uncle saying "those Muslims got what they deserved." Like I said, a *normal* person in any nation would be disgusted that a thing like that occurred. Not with neo-Confederates. Inbred ritz bits pride on the fact that Americans in one region of the country picked up arms and killed Americans in another region over a century ago. They constantly refer to the Civil War, a war they think is still going on, as their "heritage." I don't know about you, but to me heritage can span hundreds, if not thousands of years. To your local redneck, "heritage" is summed in that short period in American history where people of the same nationality massacred each other, some of whom were related to each other, over states' rights. An entire family's ancestry is traced back and then stopped at that one person in the family who was a soldier in the Civil War. I once asked a saltine youth, "What do you think of people who betray their country and people?" He replied, "They should be shot or deported." I told him the Confederacy was equivalent to Timothy McVeigh—they both betrayed America by claiming patriotism and then killing their own people in large numbers. Honey Graham's response: "That's not the same thing, that's my heritage." A popular slogan touted by rednecks is "You wear your X I'll wear mine," a reference to Blacks wearing Malcolm X tees. Now, Malcolm X may have hated my main man Whitey, but his followers didn't pick up guns and murder thousands of people like the



Confederates did. The South will rise again.

Vanilla Ice meets South Asia:

Since I'm on the subject of global stories here's one more. Also on my trip last year, we did a week stop in Bombay, which is basically the NYC of India. One night at 3am I wound up at some party at someone's apartment. The music blaring was this weird yet funny rave song with two women singing "all night I'm horny" for like 5 minutes straight. Really funny song actually. Anyway, I'm sitting on a couch, people are getting drunk, and I'm observing my surroundings. Sitting next to me on the couch is a very light skinned Indian kid wearing oversized baggy American clothes, light brown eye contacts, with dyed brown hair brushed back like Vanilla Ice had back in the day, and facial chin hair to match. Pulls a plastic bag filled with green stuff out of his pocket and starts rolling up a blunt. After taking a puff, he passes it to me. I declined, he sees that it isn't for me, and then strikes up conversation. He tells me his parents are sending him to some expensive college in Manhattan. Upon hearing my American accent he asks, "So you grew up in the US?" which I say yes to. Then he says, "You know one thing I've noticed about Indian kids raised in the US... they're really fucking confused about their identities." I told him I agreed. Then he proceeds to tell me, "I'm not saying this about you... but don't ever pretend to be something your not, or try to appeal to the crowd, blah blah blah." While Mousse T's was telling me that they were horny all night long, and some Bombay kid was smoking ganja and telling me about identity and keeping it real, I was thinking to myself, "What the hell is this fool talking to me about Indian identity for. He looks like Vanilla Ice."

Write me (new address!!): Ravi Grover/PO Box 802103/Chicago, IL 60680-2103; sanyasi@juno.com

I still need more recipes for the free veg. zine that I plan to give away in large numbers. Please help out and submit!

I hate to feel like a target just because I'm gay/queer/love boys. It scares me when I'm walking home at night and a group of guys follow me and yell to me "fag." Twenty-four years ago in my birth I didn't choose to be gay or straight, it was pure progression that happened to me in my life and when I was 15 years old and I understand that I prefer boys and want to date just with guys. Since then I notice that the world around me doesn't accept my lifestyle and a lot of people hate me and can beat or kill me just because I love boys and not girls.

This situation forces me to be more responsible for myself and to be more aware of the people that I will meet in the rest of my life. I can meet the greatest people in the world but after I discover their homophobic opinions it changes everything because people like that can't change. Something in their manly attitude is offended after they find that a guy like me that likes XhardcoreX/punk music (and not disco), regular movies (and not musicals), soccer (what!!! gays like sports) and wear army pants and band T-shirts (not tight pants) is proud he is gay.

I know there some reasons for the endless homophobia in the world...

1) RELIGION. It's the number 1 enemy of gays. In the Bible they have law that if 2 men make love (gosh, they don't know what is this word) the punishment for that will be DEATH!!! All the blind people that believe in religion eat this stuff and don't want to hear the realistic truth. Sometimes I try to talk with religious people about this issue, but they say to me, "That's god's will," and in their hateful eyes I see what they feel about me. They think that I'm the "devil son."

2) MEDIA. In the television and movies you see just straight shows and straight movies; you never see positive gay shows or movies like "Totally Fucked Up,"

"Something Beautiful," "Go Fish," the gays in movies are very stigmatized. They always represent gays as feminine men or dragqueens. In daily life I'm pro this lifestyle but the media always show just one part of the gay community, but never show gays that look like the man that walk in front of you on the street/university/work. The TV always represent gays as sex maniacs, perverts, cheaters or the stupid neighbor. The news always choose the gossip story about lesbian that murder her lover, gays with AIDS, gay parties and other stuff like that. I know that TV is not the one that will educate the people, but it can help in the struggle—but, just like the rest of the homophobic world, the TV make lots of green for making fun of gays.

3) THE EDUCATION SYSTEM. Until today the education system doesn't support any other lifestyle except "straight" lifestyle. They teach the kids in school that the natural thing is to be boy with girl. In sex lessons they never talk about gay sex, they choose to avoid everything that belongs to the gay lifestyle. Boys that feel very confused about their sexuality don't know what to do—they can't talk with anyone and they suffer a lot from that issue. If someone decides to come out from the closet when he is in high school he takes a risk because he doesn't know how the other students react. The education system is guilty because it wants you smart and straight.

Another thing that disappointed me is the homophobia and non gay-supporting in the hardcore/punk scene. It's easy for people to say that they support the gay lifestyle but it's not enough just to say it. How many times have you heard the next sentence, "This band is gay," "fag fag fag"? People think it's cool to say this stuff but in my eyes it's very sad. Wake up!! The joke isn't funny anymore.

How many homocore bands you know? Zero, maybe one. How many songs have you heard about gay issues? One? Two? (Thank you SPIRIT '84.) Gays get beaten and murdered all the time and don't have equal rights but people in the hardcore scene don't care about that. A lot of people that come to hardcore

shows are gays but after they heard all this crap from the people at shows that are supposed to be open minded, liberal and pro-gays they think twice before they will say to anyone they are gay. I always thought that hardcore music belonged to all the people that want to change our society, but it seems that a lot of narrow minded people come to the shows and our scene is poisoned.

I'm gay and feel great with myself. I was born gay, that's what I am and I want to live my life in this way. I'm proud in my sexuality and I will never let anyone hurt me just because I'm gay. I will always fight for my rights. If people think that only because I'm gay it means that I will be outsider and will shut my mouth they are wrong. It's no longer what was in the past that gays suffered from humiliation, we are stronger than ever. I want to be equal person without sex difference.

Eran Ben-David/Vigodski 10/Rishon Lezion 75312/Israel; bendifavid@isdn.net.il

On January 8, 1980 my parents, brother, and I emigrated to the States from South Korea. It's strange to think we've already been here for 20 years and only for about a year and a half of it have I been a citizen of this nation. I've wanted to write about my naturalization for a while now. (What messed up imagery and symbolism that word "naturalization" brings up, not to mention other related terms like "illegal" and "alien" when used in the context of people simply existing and moving around.) Maybe I just wasn't ready before, maybe the

hurt and the anger hadn't settled enough for me to handle the memories on paper. But ready or not, I'm going to try now.

My parents haven't gotten their U.S. citizenship yet. I believe it's more than crazy work schedules and the ever time consuming labor of surviving as immigrants of color that have prevented them from making the big switch. It's understandable how filling out a lot of paperwork, studying for tests and interviews, and being shuffled around through the ugly underbelly of the INS could get pushed to the backburners of their minds when they're working strange hours and all hours of the day at various jobs to "live the American dream." You know, the dream of being able to afford to get sick and miss work, or to flirt with existential crises and have the luxury of being rendered artfully and stylishly useless while "thinking things through."

Anyway, if my parents had gotten their citizenship earlier, before my brother and I turned 18, we would've automatically received ours as well. But they didn't, and I'm so thankful. I'm thankful because it forced me to experience the whole miserable and demeaning process myself at a mature enough age to comprehend it—also it allows me to give my parents the inside scoop so they know what they're in for when they decide to do it. So here's my naturalization story, and somewhere out there, it's all on videotape for my records. Scary.

I had gone to the INS office a couple years before my citizenship to get my passport in order so I could go back to S. Korea for a visit. I remember the white security guard even then (he's the first person to greet you when you walk through the door and is supposed to help you with what you need to do and where you need to go). He was totally abrasive and rude, but at that time, I wrote it off as him just being an asshole. When I returned for my naturalization interview last year, he was still there and I came to realize that he was a not just an asshole, but a *racist* asshole. Welcome to the United States of America, folks!

So of course, I was literally the last person at the INS office that day. I waited hours to be called for the interview and test, and I so I had ample time to observe my surroundings. I noticed that every time a person of color asked the security guard something, he would be curt and exasperated that s/he needed assistance. But when a white person approached him, he'd be all smiles and friendliness. I sat there watching him, scribbling outrage in my journal, and growing more and more disgusted—with him, with where I was, and with what I was doing there.

But this fucker's attitude eventually bored me (I see enough of this everyday), and my attention became absorbed with the other immigrants there with me. I watched all sorts of different people come and go, looking confused and frightened. Whenever the door opened to the back offices where the interviews were held, I would hold my breath. You could just tell by the expressions on people's faces whether or not they had passed. And even without the expressions, most of the interviewers were callous enough to practically announce to the rest of us in the room, "Sorry, try again next time!". One after another, individuals came out that door. Whatever the outcome, they emitted the deepest emotions. It seemed like for just that instant, their life-stories were exposed in the creases on their faces. I was desperately trying to soak them in, to make eye contact, to make any kind of contact at all before they disappeared from sight.

One man in particular stands out in my memories. His interviewer made it clearly known to everyone around that he did not pass. This Latino man, in his mid to late 30's, walked silently across the room to get out of the suffocating place. His eyes were wet and he was alone, although I couldn't help but feel he had a family waiting for the verdict. I can't do justice

Guest columnist: Eran Ben-David

Guest columnist: Yoon Park

in describing the intricacies of his face, but it obviously meant a lot to him, and my heart collapsed. I felt helpless, gravity held me to my seat, and I was exhausted from concentrating so hard to keep my own tears from surfacing.

Right then and there, I realized what I wanted to do for the rest of my life: I wanted to be the greeter. Fuck the catcher in the rye, I wanted to be the catcher at the INS, catching all the people who passed through those doors, with good news or bad news, to hold them, to celebrate or grieve or fume with them. I kept thinking to myself, no one should go through this alone—everyone's gone through enough bullshit already just to get to this point, and their situations demand support and respect. And I want to be the one there, help do whatever I can for those people who are unversed in this country's system of hypocrisy and run-around, do whatever I can to help make the ordeal any less awful and lonely. I felt like it was something I am obligated to do since I've lived in the States for so long. It's a lot easier for me since I know the language and the customs. Knowing my cushy position, I'm humbled by the strength of the people who survive the INS gauntlet without these advantages.

So all this was crashing around in my head when I heard my name called, and I was up. Disoriented and with electric nerve endings, I walked through the door. My interviewer was black, so I felt the initial relief of seeing color. I assumed that he would understand my hesitation and my misgivings about the whole INS experience as a fellow person of color. But I soon found out that I was mistaken as we got off on the wrong foot.

My European-American friends told me that they were able to maintain dual citizenship, so immediately I asked about keeping my South Korean citizenship as well. He couldn't understand why I would want to do such a thing and kept asking me my motive, like I had some secret plan for wanting both. He even asked me if I thought that I could wrangle benefits from both countries, and if that was the case, well then I was very wrong. I got irritated and retorted, "What benefits? What are you talking about?" Then he gave me the routine scenario, "What if America went to war with Korea, then what? You'd have to fight, so what side would you choose? You can't choose both!" I replied calmly that I'd be a conscientious objector regardless, and he lost it. Little did I know, I was talking to a military person.

He was looking at the dual citizenship thing from a completely different place than I was. So I tried to explain how as a person of color, as an immigrant of color, I could not feel right about giving up my original citizenship—not because of whatever "benefits" or goodies I could get, but because it's an essential part of my identity. It was a tangible symbol of what forces helped shape who I am, how white Americans see and treat me, and how I came to take my place in this society. Acknowledging my difference, that I am not a "typical American," is crucial especially when the United States is still so hostile and unfair in its relations with minorities. And what is presented to me as "American," doesn't include people who are not white. Only in lip-service are immigrants celebrated for their back-breaking work, doing the jobs that the people who happened to arrive here before them would never stoop so low as to do. Only when it's fashionable are different cultures celebrated as the "spice" of America. (By the way, I hope everyone read the enlightening column in the last issue of HaC that referred to us people of color as a spice rack. I am honored that we are seen as useful for making white lives a little more interesting! Not only cultural tourism, but cultural consumerism—feel free to pick and choose the parts of us colored folks that you find desirable and palatable! Applause to all the liberal minded commodifiers out there!)

Anyway, I thought it was ridiculous to think that immigrants, especially immigrants of color, should give up all fidelity to their native countries and give it to this one when this one doesn't do much in return to earn it. As to be expected, my interviewer asked me

why I would want to naturalize then at all. At this point, it was getting harder and harder for me to find the reasons myself. But I said what I still think today: I wanted it because I'll probably be here for the long run and I'm pretty invested in bringing about real change for the people who are exploited shamelessly in order to make the States the land of the fucking free. I need my citizenship to be able to fully participate against an unjust system and to be recognized (at least superficially) as having an equal say. I said that I wanted to make this nation finally live up to its hype of "liberty and justice for all" because then maybe citizenship would actually mean something to people like me.

Then I started talking about my parents, and that always makes me cry. I wanted to fight for them, change things for them, because they've gone through so much bullshit that wasn't deserved. They've had to work so fucking hard to get a small piece of what others take for granted. My interviewer got me some tissues and for the most part sat quietly through the stream of tears coming from my eyes, snot coming from my nose, and profanities coming from my mouth as I tried to tell my parents' story.

(And this is where I indulge in my brief rant on class issues. Funny how everything is so interrelated...)

I'll say this now, knowing full well some punk rockers out there will turn up their noses and cry "bourgeois!" My parents actually want stability and a house of their own, health insurance and reliable cars. Those may be the evil trappings of the Man for someone who comes from a privileged background, but let me tell you it's a godsend for people who weren't born into it. It's not fun to slum it in cramped and crumbling apartments when you're not doing it with a bunch of your young and angsty friends, and it's not fun to work shitty jobs when you're not doing it between college semesters or just to have funny 'zine anecdotes. It's scary and stressful as hell because you know you don't have any room for mistakes. And you can't (and hopefully don't want to) shed your skin color, your traditions, or your accent like you can those piercings and ill-fitting thrift store clothes to eventually join white picket fenced-in America when time for empty rebellions is over.

But back to the interview. It was at this time that I realized the whole thing was being caught on videotape. My interviewer drew my attention to the machine as he fiddled with it in the middle of my spewing. Only a small "oh shit" went through my head, because by that late in the game, I couldn't have cared less. So I took that opportunity to rat out the security guard.

The supervisor was called in and she listened to my potty mouthed complaint. She looked genuinely concerned and thanked me for speaking up because no one had mentioned it before. I practically yelled something to the likes of, "Of course not! I said something only because I've lived here for so long. I know the language and I know how this place works so I can articulate myself. How can you expect people who are new to this country, who can't speak English very well yet, who are nervous enough about not botching their chances of staying here to make a complaint? And I can't believe that's the guy we have to see first thing when we walk in! You have a fucking racist working at an immigration office!!!" She promised to straighten things out and then left.

When we were alone again, the interviewer looked at me and said that I was just like his daughter. She was also in college and talked about the same ideas. I said that I would like to meet her, but what I really wanted to say was "Why don't you listen to her?"

Finally, it was time for me to take the test. Lucky for me, I was a wreck and in no mood to have to prove myself anymore to these people, to this nation. I had been there forever and I had gone through a whirlwind of emotions and rampages. But I did what they wanted me to do. I read a sentence in English, wrote a sentence in English, and answered ten questions out of a possible 100. The questions ranged from "What

are the three colors of the U.S. flag?" to "Who is the chief supreme court justice?" Of course I got the latter since my interviewer knew I grew up here and gave me the tougher ones. So I got that one wrong. I also only said "cabinet" instead of "cabinet members" on another question, and I could only think of the last name Henry for who said "Give me liberty or give me death." And that was that. I had failed.

I was in shock. I was angry, too. Ask anyone off the street, born here and twice my age the same questions and s/he probably wouldn't know or care, yet citizenship is automatic. But for me, I had to jump through all these hoops, pay a bunch of money, sign away my soul and yet I was denied? The man interviewing me told me that I could retest that same day or wait a month. He suggested I wait since I was so riled up and 99% of same-day retesters failed again. But I wouldn't have it. I replied that if I didn't get it today, then fuck it. I didn't want my citizenship because I never wanted to step back into that bloody place ever again. He tried to talk me out of it, but I insisted and was assigned to a different interviewer.

This time, it was a Latino man with a moderate Spanish accent. We hit it off instantly, exchanging immigration stats. A secret camaraderie. The interview and test went by effortlessly. He signed my papers and told me when the ceremony would be held. Shit, I had to come back. But the worst was over... although the ceremony to come wasn't too pretty either.

After leaving the INS building, I drove over to Brian's. I didn't even make it into the house, I broke down in his arms barely inside the doorway. I can't imagine that he was expecting such a mess. I was sobbing and gushing out fractured bits of what happened. He held me and didn't say anything. And that's what I needed. No fluff words to mollify me or say that he understood (how could he?), just open ears and heart. I don't know what I would've done if I had gone to my own house, with both my parents at work, and no one to greet me.

Brian came with me to the naturalization ceremony. 2:30 p.m. December 18, 1998. It was ironic that the same security guard was there, actually acting decently. Maybe the supervisor really did come through, or maybe he now saw us as citizens instead of evil "aliens." Anyway, it was good to be in a room full of immigrants—to feel like we were all in this together. Although what we had to sit through together was a nauseating introduction to U.S. citizenry. Patriotic speeches about how we should now give back to the nation that's given us so much, how wonderful and equal "America" is, and how proud and thankful we should be that we get to be a part of it. Ugh. I was rebutting everything that was said with arguments and facts that betrayed what they were trying to force feed us. Then it was time for the rituals and oaths.

I couldn't bring myself to recite the pledges in unison with everyone else. The funny thing was, the last sentence read, "I take this obligation freely and without any mental reservation or purpose of evasion: so help me God." Uh-oh. Oh well. I have a higher purpose for getting my citizenship—my "in"—and that's to knock some sense into this nation, or at least be the constant thorn in its side. The only thing I could agree with and say out loud was the worn out phrase, "with liberty and justice for all." And when it was my turn to go up and receive my certificate that makes me legit, I came up with a friendly smirk on my face. My first interviewer shook my hand and knew what it meant.

The last part of the ceremony was listening to Ray Charles sing some song about "America." Cheesy, but I guess I didn't mind terribly. We all had what we came for and that's what mattered. People were reacting in different ways, some were jubilant, others still looked confused (yeah, those backwards patriotic speeches can sure do that to an intelligent person), and some were very quiet and alone. Then there were those like me, who almost wanted to be excited but just couldn't be. When we got back into the car to leave, I was on the verge of numbness, a kind of sad numbness. But I also felt a muted relief that it was

finally over.

And now I have more leeway to practice "unAmerican" activities. Heh heh heh.

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Damn. I just finished reading my article for #26. I'm really sorry.

The fact is, it's really hard to pry your way into an enclosed dialogue such as that which accompanies hardcore, and explode it from the inside, which is kinda what I was trying to do. I'm not trying to say that hardcore and those involved in it self-consciously resist new ideas or idioms, but this language we use, the unspoken rules and conventions that are necessary for hardcore's self-definition is by its very nature resistant to foreign objects. It has absolutely nothing to do with how pure the intentions of those who choose to work and exist within the conventions of hardcore are. The medium is the message, and the fact is, hardcore is an outgrowth of late-twentieth century Western civilisation and as such, is embedded in the conventions and idioms of that which it claims to critique. I find that a fundamental weakness of hardcore, and probably why I find it hard to relate a lot of the time to those who are heavily involved in that scene. I mean, I listen to the music, and read the 'zines and shit, but none of my friends are hardcore, and I don't go to shows anymore (mostly 'cause I have zero tolerance for these jock kick-boxing clowns, a weird staple in the Toronto scene, their "play-violence" too annoying to even be a source of amusement and too pathetic to be countered by real violence). Hardcore for me lacks the tools, if not the will, to be fully self-reflexive and to follow up on its own basic motivating concepts. I kind of sense that frustration in some of the music. I get the idea that for a lot of people, hardcore has taken them as far as it can take them and there seems to be nothing beyond it.

Hardcore allows us to take a step back from the social realm in order to critique it. And this can get you pretty far; it's nothing to be sneezed at. BUT. In order to maintain this distance between the subject (any given punk) and the object (big bad world), a certain amount of axiomatic mental constructions must be entertained. These are usually unvoiced assumptions about how we perceive the world and how we understand its workings. These semiconscious conceptual tools which provide the groundwork for more complex ideas such as "punk," "corporate," "right," "wrong," "community," "individual," etc., make what we have here possible, and if we did not entertain them, hardcore would not exist. Thus, the above concepts can only go so far since their limitations were defined for them before we even put them to use. The brutal fact is, the underlying assumptions and givens that allow these greater concepts we talk about incessantly to exist are the same ones that buttress the rest of the administered world, that which hardcore seeks to oppose. The same insidious, aggressively suffocating devices our society as a whole adopts for self-preservation are also inherent in hardcore. The conflict between hardcore and the big bad world is really more of an inter-familial spat than an all out war to the death.

Why is it so hard for us to gain access and have control over these deeper constituents of thought, and why do we resist doing so as much as we do? It might be easier to imagine concepts and ideas as being autonomous organisms with an inner drive towards self-preservation. They thrive in numbers. The more people who hold them to be true, the more natural they seem, the more of a leap it is for us to step beyond them. They provide the socialising glue that makes civilisation possible and they are the antidote for loneliness and having to directly confront our existence. They are the means by which we make sense of the world and interpret it for our needs.

Here's sort of an example to illustrate what

I mean. I'm not sure where I heard this anecdote from, but it seems pretty plausible. A Western colonial power had set itself up in some African country that was overrun with malaria. In order to educate the inhabitants on the causes and effects of the disease, a slide show

was used. One of the slides in the show had the obligatory giant-sized close-up of a mosquito sucking blood from someone's skin. The crowd reacted in confusion since they had

never seen anything like it. The whites, too, were confused and had much trouble explaining that this monstrous beast on the screen was the same thing as the tiny little bugs that filled the air. To the natives, it made no sense that what was presented to them was a mosquito, because, even though it resembled one, everyone knows that mosquitoes are tiny, while this thing was huge. They weren't necessarily too stupid or obtuse to figure it out; their minds were simply not socialised in a way to make sense of such conceptual leaps. Their mental categories were far different than their masters'. The colonists were well intentioned enough, they simply wanted to educate, but they didn't realise the entirely new set of thought pattern they were importing to another people.

Hardcore works the same way and therefore is, at its core, equally as arrogant and violent to other ways of thinking and being as those colonial regimes were. Hardcore has imported into itself a way of thinking and reacting to things that by its very nature resists change and is antithetical to alternative ways of seeing. Our language, the most fundamental tools we employ to interpret this existence, are a closed, impenetrable system. Hardcore is a tank hidden underneath a flower-bed. Things we live by and invest our passion in such as feminism, anti-racism, gay rights, etc., are valid within the culture they sprang from, but to force these ideas and concepts on peoples who have not been graced with our moral platitudes is colonialism, pure and simple. To impugn Islam for its treatment of women is hypocritical and offensive to a rich, substantive and legitimate culture. Things like Islam, when viewed from our Western rose-tinted glasses, can only be defined by how much or how little it falls short of our culturally prescribed moral values, and its objective identity as an organic, flexible way of life that genuinely meets the needs of a large number of people. Ultra-militant Islamic groups that stone women to death for cheating on their husbands only gained large following in reaction to Western political and commercial terrorism and the hidden moral values contained therein.

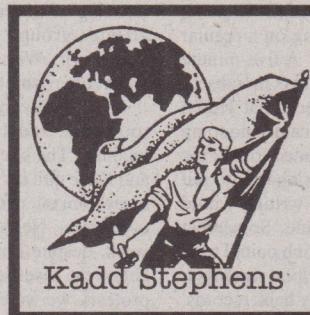
Hardcore I feel works the same way, but most of the victims are not outside the scene, but its practitioners. Something like hardcore, when embraced passionately and uncritically, can be self-colonising. It gives us a vantage point from which to judge, but it prevents us from changing or even challenging pretty much the only things we can change, that is ourselves. The monolith that we resist, the machine we rage against, contains its own resistance. It guards against threat by pre-empting and anticipating confrontation. That is why I believe naive cultural critiques such as Adbusters fail, because they can NEVER, no matter how much they try, be more radical than mainstream advertising itself. The bad guys will always be one step ahead because they have to be.

There are ways of attacking or working beyond the inherent violence of our inbred language and culture, and these have been explored quite thoroughly especially within certain realms of academia. I truly believe hardcore (and academia, believe it or not) could really benefit from the thought tools provided for us by those who work within the university milieu, and

that is a project I would like to undertake. Academia has always been denigrated by society at large, hardcore included, because it doesn't communicate in a way that most people understand. It is looked upon as an inbred culture of over-educated people debating ad infinitum over words and concepts that have no meaning outside of the university context and with no relevance to the outside world, i.e., you and me, and this is certainly true to some degree. The political and the philosophical exist on the same spectrum, and I believe the context of the university, now almost completely cut off from the former, cannot but do great damage to the latter. Universities are rapidly becoming obsolete and their role is changing from educating citizens to corporatising them. It is up to us to preserve and embody these ideas and passions which are under great threat and to fully immerse ourselves in them and give words life through our actions.

After the fall of Rome, it was up to monks living in quiet monasteries to copy and translate the works of ancient philosophers and thinkers from all over the world to preserve them from the barbarian hordes. Society no longer had any use for them so they had to be preserved by those who lived outside of it. The situation has not changed. The task of translation really has to begin if we hope to be a threat to anything but ourselves, so that's what I'm going to try to use this space for, I guess.

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Kadd Stephens

"Really, I'm a good guy. I just want to help everybody out." —his thick accent and somewhat unconventional choice of words betrayed his now lifeless ruse. It didn't surprise me much when we were 20 days into September and still hadn't seen, much less signed, a lease for the place. I'd spent two weeks prior to moving in trying to track him down and get something in writing assuring me that when we showed up to move in he wouldn't have some matter-of-fact story about

how he'd rented it to someone else. Lazy, I assumed. When the little note appeared on our front door, with its failed attempt at official language, informing us that September's rent was past due and that a \$50 late fee had been assessed, I broke from my utter apathy about the whole situation (partly stemming from a case of denial that I had encountered yet another nut-job landlord), and drafted a response letter. Deliberately mocking the sheer idiocy behind the reminder notice, I employed the same "official" tone, explaining that according to our records, we still didn't have a lease agreement, and therefore no legal obligation to pay rent by the first of the month or to pay rent at all. I went on to explain, still as if it were some official memo, that we would be happy to pay a reasonable rent agreed to by all parties in an official lease upon its signing, but that no late fee could reasonably be expected. He arrived sometime in the early afternoon of the following day, lease in hand, shamelessly eager to walk away with his \$1,250. I shuddered at what lay ahead of us in the 11 months to come.

A friend once pointed out to me that one seems to lose the capacity to engage whatever it is that makes one human the moment the title of "Landlord" is undertaken. I think dealing with Hudai was my immersion in this reality. Never mind all my class-conscious distaste for the notion of property, or even the idea of one having the right to own property in which he or she did not reside. My last landlord apparently held a special place in his heart for mother/daughter prostitute duos, which he brightened all our lives with one day when he accidentally dialed my neighbors looking for one. It would seem that under sane conditions, one could not seriously be expected to accept what amounts to slavery under the whim of such

characters. Perhaps more pragmatically, you can't reasonably expect someone to fork over cash to fix a potentially deadly gas leak when they've spent the week sinking it all into the only people outside of royalty who've fashioned an industry out of incest.

Hudai was a college slumlord, no question. I haven't afforded enough time to reflection on his antics just yet to determine whether or not there was method to his madness. Based on the lucky coincidence I had of knowing a few of his other tenants, and my conversations with them, I gather there was. What's interesting to note about his little scams is that their success seemed to rest on the apathy of rich kids who were too lazy to contest, and too easily disposed to forking over whatever money was necessary to getting him out the door. By October, he was alleging that the rent was actually \$30 more than what we had agreed to. My roommates buckled at this suggestion, just out of not having enough time to deal with him sufficiently due to work and class schedules. I immediately informed him that I had bank records to prove he had accepted the agreed upon amount without complaint, and that I had already consulted a lawyer about the matter (I hadn't, nor could I have afforded to). He showed up a few days later to concede and cited some clerical error for all the "misunderstanding."

By November, he was contending that we hadn't paid \$800 of the first month's rent, but that this was "OK." He would be perfectly happy to just have it paid back over time, or take it out of our security deposit. I was juggling two jobs and a full class load, while teaching a class on nonviolence at the local juvenile prison. I hardly had time to, but it was clear I was going to have to find time to send him packing on a regular basis, regardless of my hectic schedule. A five-minute conversation with my bank produced two months of transaction records, including the check that Hudai supposedly never got. When he finally came snooping around for an answer as to how we wanted to pay the \$800 in question, I assumed merely asking him to put the allegation of the missing cash into writing would cause him to soil his shorts and head home. Somewhat surprisingly, he arrogantly agreed, at which point I took out a pen and wrote out the statement. Upon signing it, he was then confronted with a copy of my bank records, with a check number corresponding to \$800 on the date in question. Of course, since no name was tied to the check—with the sophistication of a 6-year old—he questioned the credibility of the statement, suggesting the check could've been written to anyone. "Well, then we'll find out, won't we? If the signature on the back of that canceled check is the same as the one you just put on that statement, you'll be staring at a lawsuit for fraud, if not criminal charges of extortion." Never in my life have I seen such sloppy back-pedaling as he performed for me, that night. In all honesty, I would have rather seen him shit his pants, but at least I wasn't out \$800.

In terms of the basic dignity of human beings, the landlord-tenant dynamic seems horribly stacked in favor of the owning classes therein. As a rule, the only means of self-defense that are reserved for tenants are generally as inaccessible and alienating as possible. Even researching public documents and filing complaints against a landlord requires sacrificing income and work time that is often indispensable, especially in the face of potential eviction. The sort of power inequities implicit in the relationship are reminiscent of those one reads about in novels like Emile Zola's *Germinale*, and seem unthinkable in what is generally viewed as a civilized or even remotely just social organization. Reasonably speaking, there was really no way in which any of us living in the apartment could've afforded the time to pursue even defensive measures, legally. I think that generally this is the case for a vast majority of the population. The extremes to which tenants can be exploited and manipulated is thus (perhaps) boundless. What I find particularly disturbing is that these facts would seem to disarm just about any rhetoric of economic stability, much less prosperity, forwarded by politicians or the public relations firms in

the employ of wealth-owning corporate sectors of our society. The glaring reality is that this is simply not so, despite how very tangible these stories are. Thousands of people are displaced each day, many in the name of flagrant gentrification (in the case of DC, some of which is State-sponsored), and it is not entered into the record of consequence. Never mind the seriousness of the situation I am recounting—which hardly holds a candle to what less privileged sectors of the population face daily.

Of course, aware of the nature of the landlord species, I didn't really blink when it was brought to my attention that our thieving Turkish slumlord was also a self-proclaimed fascist and head of an organization espousing the virtues of Attaturk—like genocide of ethnic minorities, etc. It was surreal. Almost Batman-esque, as if his daytime not-a-job was some cover for his secret moonlighting career as a genocidal lunatic. It came as little surprise that the cops had, at some point unbeknownst to us, made a sweep of our apartment and stolen a folder containing scouting notes on the IMF/World Bank that had been developed in preparation for the April 16th and 17th protests. Apparently, while lecturing our neighbors on why Africans are genetically incapable of self-government, he was also keying the cops into our apartment to set up bugs and steal whatever they thought would stand out as utterly worthless to your average burglar. For instance, my roommate had managed to bullshit a limo company receptionist into giving him a list of all the companies contracted out to the IMF/World Bank meetings. The plan was to have several affinity groups blockade their parking lots the morning of the meetings, so as to buy time for other affinity groups to fully establish their blockades downtown. Within 24 hours of discussing this plan in our living room, the list turned up missing.

Several months prior to the break-in, my roommate and I both lost considerable sources of income. The haven I had been working at shut down, and Dave quit his job at Peace Action after they tried to screw him out of close to \$900 of commission that they owed him. Neither of us had much luck finding other work, despite hours of researching job openings and countless resume submissions. By the week of the protests, we were both at least two months behind on rent, and surviving on daily shoplifting missions at Fresh Fields. All of this had been thoroughly explained to Hudai, and he was appeased by the assurance that all would be settled as soon as we had found other work. With the protests just a few days away, he decided to conveniently forget that he had agreed to wait on rent, and showed up almost daily to harass and violently threaten whoever was around (sufficiently occupied by organizing for the protests, we usually weren't). The final straw was the time he walked into the apartment unannounced and threatened my partner, who was there alone, working on a paper for school. She didn't even live there. I would have passed it off as an angry landlord simply bent out of shape that renting an overpriced, under-maintained basement to presumably stupid, white college kids wasn't paying off as he had expected. However, he blew his cover when he supplemented his threats of legal action by angrily informing my partner that he "knew" what we were up to, and that no one was allowed to stay at our apartment that weekend (with full knowledge that thousands of people were pouring into the city for Sunday's protest). She all but flipped him the bird (indicating how seriously his demands were being taken), and then called me at work, at which point I excused myself and drove a co-worker's car to his house, to drop off a note telling him that the intimidation game could be played by all parties. Included with the note was a laundry list of his documented legal transgressions, and a triple-dog dare to put me in a position to detail them to a judge. It was pretty clear to us that he was being prompted to harass and threaten us by some law enforcement agency (as similar situations were being reported by other organizers), likely the same constitutional guardians who lifted the scouting notes from Dave's bedroom two months earlier. The shift in attitude was just too dramatic to be explained otherwise.

Presumably, the fuzz assumed that if we were dealing with a rental dispute that held potential legal repercussions, our organizing efforts would be considerably hampered. Based on his brazen campaign of intimidation, whoever put him up to it was apparently ignorant of his poor legal standing. His unwelcome visits ceased upon delivery of the note.

A few days later, as I was leaving for Delaware to give a few Direct Action prep workshops, I ran into him in front of the house, where he was showing the upstairs to a couple of Asian students from campus. He approached me, poorly feigning an air of reconciliation, and told me that I "shouldn't write things like in that letter"—and that it would only make things worse for me. I pointed out that it was effective enough to keep him from coming around and threatening people, and asked him if he'd like me to fill his two Asian friends in on his thoughts about eugenics and African self-government. He turned pale white and began trying to move our conversation further out of earshot of the front porch. "You don't like the government—that's fine, I don't care what you do. I just want my money," he assured me, coming off like a parent posing as hip. "And I guess that's why you were so concerned that people might sleep on my floor this weekend, right?" I turned and walked away, completely ignoring the attempt he made at making the conversation appear amiable, so as not to tip off his prospective tenants. I sort of regret not warning them.

Before I left that day, I dropped off most of what I owed him, allowing my security deposit to cover the other month that I owed—I wouldn't have gotten it back, regardless. We decided to move out as quickly as possible, despite that we still had four whole months left in our lease. Certain that the cops weren't going to come by and remove whatever devices had tipped them off about the list of limo companies, and thoroughly exhausted from living in an utterly insecure space, we informed Hudai that we would be gone within a month. Of course, he was happy to let us out of the lease—it gave him the opportunity to tack another \$250 onto the rent for the incoming unfortunates.

Dave still hadn't settled his rent debt, to my knowledge. I honestly didn't care, for a number of reasons. Alanna was somewhat unprepared for the move due to pre-scheduled trip to Thailand, and since (by coincidence) I knew the incoming tenants, I made a deal with them to leave a few stacks of her furniture there until she returned. When she showed up three weeks later to move her stuff, it was nowhere to be found. The best the new folks could tell her was that they came home to find it missing one day, and when they asked Hudai about it, he shrugged it off. A phone conversation with Hudai ended with him assuring her that there was no furniture there when we left (despite that he saw me sitting on her couch, in the living room, the day I left). Her father's lawyers were preparing to contact him, last I heard. Perhaps the perfect punctuation to the saga was when Dave's checking account was frozen due to a check that had been altered beyond what funds he had available. Apparently, Dave gave Hudai a check for \$175 to cover his portion of the final half-month's rent, and it was later doubled by a not-so-anonymous individual. When the bank was shown the carbon copy of the check, reflecting the original amount, they informed Dave that they were pursuing criminal charges against Hudai, as well as a civil lawsuit.

When I was a kid, my mom managed to pass on one bit of working-class wisdom before she focused all her efforts into passing our family off as middle-class. I got picked on a lot in elementary school—bullied, like most any of us were, I guess. My mom suggested squarely punching said bully in the middle of his face—assuring me that a broken nose would discourage such a person from fucking with me in the future. She might have been right. Unfortunately, I wasn't very good at inflicting harm on people and typically ended up giving someone a little jab to the cheek, and then getting my ass kicked. Given my lack of success with even the basic logic behind such a strategy, I've generally rationalized situations that

amount to post-teenage bullying with my original concessions and assumptions that such crises are brought on by my own irresponsibility. Bosses, landlords, etc.—I always assume I'm a bad employee, bad tenant, or bad person, and either accept whatever conditions are imposed on me, or take myself out of the situation entirely (as has been the case in my numerous resignations from degrading work environments). By the time I'd moved into the basement apartment at 39th and Garfield NW, I'd pretty much stopped caring what the risks of resistance were. I was sick of mulling over all those "I should have..." scenarios. I was sick of cultivating that notion that injustice and exploitation don't exist—that any hardship we arrive at is by our own doing. Funny how easily we accept the consequences of such thinking. Perhaps more amusing is the rather delicate nature of the structures upheld by it.

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Shit that Bores Me

The last few months I've been in a cantankerous mood, not an unusual state for me, but lately it's been worse than usual, so I thought that I would use this forum as a place to air what is irritating me. I guess my anger can really be traced to boredom. I've finally gotten to a place in my 28-plus years where I'm starting to see the rust on what I once considered gold. I'm getting divorced and I'm finishing college, so all of my idealism and optimism about the world has really been destroyed. Once I thought I could make a difference in this world and work with a partner to make a just and equitable society, but I'm jaded. Now I think that most people are just too fucked-up and self-centered. We can't even treat our friends decently; how can we expect others to treat us decently? Anyway, I've ranted enough, so here is my list:

1.) Selfishness. This evil and corroding thread of human nature isn't just present in the boardrooms of Nike and Warner Bros., but is also present in the daily activities of most people I meet. Even in the progressive organizations (punk, anarchist, socialist, trade union, and community organizations) that I'm a part of, most people are concerned with promoting themselves and posturing for their egos. Nothing in this world is ever going to change unless we learn how to legitimately give a shit about each other and commit ourselves to building community and solidarity.

2.) Sexism. This doesn't require any further mention, but I want to articulate my frustration with all thinking that reduces the behavior of genders to biological determinism, even feminist thinking. I recently heard some feminists, whom I respect greatly, state that all men are assholes and that they are all violent. If feminists start buying the arguments (of the right) that all men are inherently violent and that women are not, then feminism has already lost. I've always been attracted to feminist ideology because it questions the prevailing wisdom and has had enough faith in men to hold them accountable for their actions and demand better.

3.) Racism. This is another category which requires little discussion, but I'm so bored by people who go to anti-racist training and say how great they are because they are not personally racist, without getting involved in organizations that eliminate systemic racism. Also, people critical of mainstream organizations that actively work on eliminating racism for not being radical enough irritate me.

4.) My divorce. I am so sick of how antagonistic and divisive this has become. My ex-wife and I have a number of mutual friends in the activist community and, due to the acrimony in our divorce, our friends have all taken sides and added fuel to the fire of animosity. This is stupid. I want to quit fighting my supposed allies and start fighting the shit that matters

(classism, racism, sexism, and hierarchy). Many of you readers of HaC are probably asking yourselves what my divorce has to do with you, but I'm sure that many of you relate to having your personal circles utterly disrupted by the failure of intimate relationships. Also, I bring this up to illustrate how lame it is for groups of people, who are trying to make a difference, to place personalities before principles.

I've suddenly grown bored with this list, so I will wrap it up. The lesson I would like you readers of *HeartattaCk* to draw from my rambling is to start treating each other with love and decency, whether it's at shows or on the picket line. Keep in mind that we are all merely human. We youth trying to make a difference, are fucked unless we can learn how to treat each other as fellow toilers just trying to get along in life. The greatest challenge to punks and activists is learning real empathy, sympathy, and compassion. I hope we do.

"How many times have I wondered if it is

really possible to forge links with a mass of people when one has never had any strong feelings for anyone, not even one's own parents; if it is possible to have a collectivity when one has

not been deeply loved oneself by individual human creatures. Hasn't this had some effect on my life as a militant - has it not tended to make me sterile and reduce my quality as a revolutionary by making everything a matter of pure intellect, of pure mathematical calculation?" —Antonio Gramsci (Marxist theorist who died in Mussolini's jails), 1926.

"Shivers down my spine, he falls and grabs Stephans' legs. Their guitars out of tune and Olli crawling over the floor, holding on to Stephans' legs tightly. Daniel screaming into the microphone as well while playing his bass with his fingers. Nikita swings and seems to be imprisoned in his own world, holding his guitar tight but letting it swing all around him. Bowi keeps everything together, tight and concentrated drumming, so the band can build on him. I nod my head, and sing along to their lyrics, silently, in myself, holding myself tight. Yage rocks!"

In the previous issue of *HeartattaCk*, on page 3 there was a call for contributions concerning this 'international-issue.' It asked for contributions because they'd like to know what we are experiencing internationally. It's an odd question actually, because isn't it the same experiences that we all have or strive for that in a way connects us and makes us do all of these (*HeartattaCk*,...) things? It's not a Dutch thing to kick hard against the stage while this particular band plays because I want to kick all these emotions out of me, as a release, inspired by this band. It's not a European thing to do my own 'zine or to do my own distro. Spending the night with a bunch of Dutch, German and American boys and girls, eating vegan dinner in the morning, taking silly pictures of us and have shitloads of fun is neither a 'European' thing to do. It's a punk thing to do and I hope all over the world we are experiencing these sort of 'things.' Because they feel fucking good.

Something different I want to address to this international-issue; the huge division in communities in rich and 'developed' countries and the seemingly strong and connected communities in so-called Third-World countries. I'll keep this short and very to the point because I have attempted at writing about it and constantly loosing myself in all my theoretic.

I believe that for example the huge division within the hardcore-community here in the Netherlands can partly be explained by our high social security, our community comprised of middle-and upper-class kids

who do not fear poverty and authority threats concerning our radical opinions and extreme lifestyles. This gives us the privilege to view an alternative community as a sub-culture instead of a counter-culture. We can take part in this mainstream-society whenever we want to because we are able to easily fit in if we compromise a little bit. When we are tired of punk we can start to participate in that mainstream-society without our past following us. Yet, in certain Third World countries people who wear red stars as symbols for their ideas on their jacket are prosecuted and put to jail. People are not allowed to have criticism on their government, they are not allowed to speak their mind. And if they do, serious consequences will follow them their lives long. Therefore they NEED a community where they are safe, can speak their mind in secret and organise resistance against their authorities if they feel a need to do so (the other option is to shut up and obey). The need to co-operate in their alternative communities is much higher than in ours. In our community people do not work together because they don't like the other, or they make bad music, or they have a slight different opinion on certain matters. While certain aspects are very important to discuss about and to even reject co-operation with certain people, I do believe that we as a community in First World countries can learn a lot from the communities in for example Third World countries, or any country that I previously described.

What I mean is that we in the rich countries have the privilege to fight each other instead of co-operating, and that we should question that privilege. I do question this, but I also am aware that I play my part in this division as well. I refuse to help macho-jockcore bands, conservative idiots, right-wing influenced people and others that all call themselves a part of hardcore,

but to whom I feel no connection or whatsoever.

And I question myself; if we'd live under the constant threat of authority, who'd I like to co-operate with and why, who would resist and who

would participate in that society? And concerning the conclusions I draw, which are of course completely subjective, I act and support the initiatives that I find worthwhile.

Any criticism and thought concerning this are welcome, because I find this a very interesting matter to discuss and I even value it as a very important one. Am I wrong, or is their truth in what I write? Write me, regular mail is highly preferred over e-mail!

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Guest columnist: Johan Vogels

SHUT UP AND EAT

by Marianne Hofstetter

PESTO PUTANA: You'll need (serves two) 3 to 5 big cloves of garlic, a big bunch of fresh basil, 3 tablespoons of pine nuts, chili paste (sambal oelek), or fresh red chilis, finely chopped, salt, 3 tablespoons of olive oil, and enough pasta for two.

While you wait for your water to boil, start to chop up the garlic in very thin slices. Heat the olive oil in a frying pan and add the garlic, you might want to turn down the heat right away. Make sure the garlic doesn't over-fry or it will get bitter. This is really crucial, if you overcook the garlic the whole dish will suck. Turn off the heat and set aside.

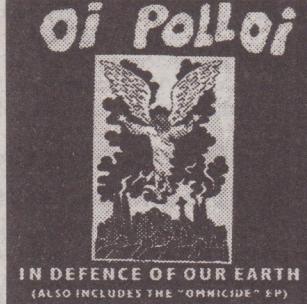
Using a big knife, chop up the basil and the pine nuts or use a processor. When the water boils, add the pasta. Okay, I'm not going to go into how to cook pasta. I have complete faith in you as far as that is concerned. Add the chopped up basil and pine nuts to the fried garlic, then add a liberal amount of chili paste. I use about 2 tablespoons. If you use fresh chili, you probably want to fry that along with the garlic. Add salt to taste. When the pasta is ready, drain it and put it back in the pan, then add the pesto and mix everything together. Food's ready.



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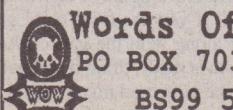


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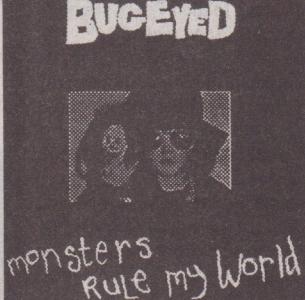
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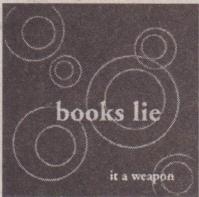
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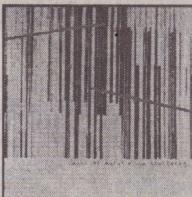
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Skyscraper #7

204 pages, offset printing

The latest issue of this hefty fanzine includes interviews with They Might Be Giants, Flaming Lips, Melvins, June of 44, US Maple, The Locust, Slaves, I Am Spoonbender, plus music reviews and various writings. Also includes a fully-packaged remix CD, "Technology", featuring tracks from Make-Up, Bent Leg Fatima, Party of Helicopters, Tristeza, Les Savy Fav, Murder City Devils, Lowercase, Sunshine, Rah Bras, and six others.

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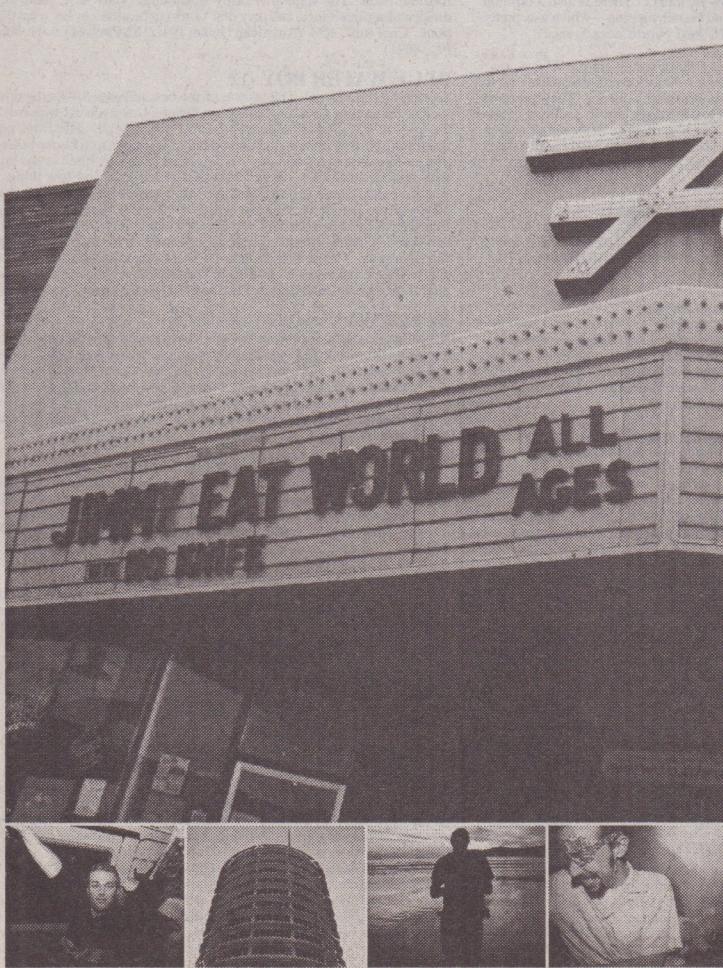
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Record Reviews

Rules of Engagement:

We will NOT review anything with pre-printed bar codes on the cover.

We will NOT review special "promo only" pressings.

We will NOT review anything that is defaced.

We do NOT send out promo copies of HaC to people or labels that submit 'zines, records, CDs, or tapes for review. We simply can't afford to send out 400 or so copies of HaC to everyone that sent in promos. Sorry.



100 DEMONS • In the Eyes of the Lord CD

Very moshy metal, like Pantera or something. Very deeply growled vocals about the pain of living. Totally generic. BH (Good Life Recordings/PO Box 114/8500 Kortrijk/Belgium)

24 IDEAS • Discografia Completa CD

I already reviewed most of this material in the very first issue of HaC back in 1994. This CD features all the 24 Ideas material from the full length CD plus their 7"s and their demo. The music is very reminiscent of early No For An Answer meets Infest, and the lyrics are short blasts of intelligence with an emphasis on equality and anti-government sentiments. Brutal and harsh. The booklet is very nice and includes all their lyrics as well as photos. 24 Ideas was a great political hardcore band and it is no surprise that their material has been reissued. KM (B Core Disc/Apdo. Co. 35221/08080 Barcelona/Spain)

4 HEADS DEEP • Round One CD

4 Heads Deep play speedy melodic punk rock. Their songs are short and simple and their two guitars provide a heavy sound. They have many group sing-along lyrics and gang choruses. Their lyrics talk about events in life and related human concerns. This music is danceable and probably fun in a live setting. SJS (Mindtree Records/129A Glen St./Somerville, MA 02145)

A COMMON THREAD • Blind Solution 7"

Melodic Posi-core/youth crew that reminds me of an old comp on Ammunition Records called Bringing It Back. It reminds me of Missing 23rd Gang vocals, harmonies, melodies, political lyrics. Lyrics cover issues like consumerism, making changes, macho violence, and scene schisms. Overall, this is pretty good, nothing new, but still very good. DD (Fleshbar Records/PO Box 36624/Birmingham, AL 35236)

A DEATH BETWEEN SEASONS • Weighing... 7"

Grim, dark, not happy. These are far from positive. Dark undertones in the lyrics, with brutal and ugly music raging under them. But the lyrics maintain a political feel. Fucking gnarled HC/grind. Lyrics presented in both English and Japanese. Fans of thick, heavy stuff, go for it! DD (Denied A Custom/3-5-12-106 Hashidagai/Narita-SHI/Chiba 286-0037/Japan)

A PLANET FOR TEXAS • You Can Still Rock in America CD

I'm picturing leather jackets and beer, a bunch of dudes trying to prove how anti-PC they are, a bunch of old jaded punks clinging on to the rock'n'roll aesthetic, trying to remind themselves they are still punks and not rednecks. Musically this is upbeat mediocre bar punk that leather jacket rock'n'roll punks could enjoy, given enough alcohol, but personally I'm sick of this sort of "I don't give a fuck about punk but I love rock'n'roll" retro attitude that I've lost so many friends to. Still, it's better than emo, I guess. Only barely. BD (Diaphragm Records/2480 Indianola Ave./Columbus, OH 43202)

AMEN 81 • Zurück Aus Tasmanien LP

Mid paced German punk rock! This is pretty cool, since I was expecting 1.000mph grindcore, like every other German thing I have reviewed! Songs cover everything from nuclear war to mental institutions to personal topics like love and being frustrated with parents. If you speak German, there is a newspaper-like inset explaining the lyrics, along with funny pictures and a paper castle cut out. If you don't, there is a little sheet that explains things in English. This is also a gatefold, and the inside of the fold has diagrams of German submarines! My friend Lars (a German exchange student) thought this was a cool record, and his Dad came from the same city as Amen 81. DD (Bilharziose o/ Norbert Sawall/Bertramstr. 19/38102 Braunschweig/Germany)

ALCATRAZ • Ni Dieu Ni Maitre... CD

Wow, this is really good. Totally in the French style like Finger Print or Ivich with melodic music and harsh singing. Alcatraz use both male and female vocals at times, and the styles are very different, and the Alcatraz music can be a lot harsher at times than the aforementioned bands. They do it very well, and to top it off the CD comes with a very informative booklet in French and English as well as some other languages. The booklet has lyrics, explanations, essays, art and all sorts of stuff to read while listening to their blend of political power emo. I totally recommend this to anyone that has enjoyed any of the great French bands that pioneered this sound or to anyone that likes serious political bands that are actually literate. Great. KM (Stonehenge/Christophe Mora/21 Rue Des Brosses/78200 Magnanville/France)

A ROOM WITH A VIEW • Addiction of Duplicates CD

This is nice. Flowing, rockin' indie rock from Spain. The songs are extremely varied in tempo and in style. Hmmm... I don't want to say it, for fear of giving a bad reference, but a lot of the music reminds me of Hoover. It's way more poppy-melodic though. The only major factor bringing down this band's appeal is the vocals. There's great guitar riffing, deep bass driven grooves, and tight, snappy drum beats; but when the vocals come in, they're a bit too sing songy for my taste (for this music at least). Well, I like it more than I don't like it. It's worth checking out. ALP (Heart in Hand/PO Box 116098/Madrid 28080/Spain)

ABSTAIN • World Full of Zombies CD

Thrash/grind in the vein of Disrupt and Active Minds. Two guys, one on drums and the other on guitar, churn out 21 angry tunes in 27:54. Songs range from consumerism to hate to protests. This is for all those fans of brutal, ugly thrash. Full speed ahead! DD (S.O.A. Records c/o Paolo Petralia/Via Oderisi da Gubbio 67-69/00148 Roma/Italy)

ABSURD ATTITUDE • North 7"

This is pretty rad! Arise-era Amebix and older War Collapse type punk. This isn't like any other Fight release I've heard! It's not signature fast Finnish punk, but slower, moody stuff. Not exactly sludge or slow-core, but close. Three songs about drugs, popularity and oppression. Cool cover artwork featuring two druid type guys running around Finland! Rad! DD (Fight Records/Hikivuorenkatu 17 D 36/33710 Tampere/Finland)

ACRIMONIE • CD

I haven't found a French band yet who I have not liked. They have this way of combining all these different styles of punk, and creating this brutal but still beautiful emotive sound. But I have only heard about six French bands, so what do I know, right? Anyway, Acrimonie didn't actually disappoint me, but I wasn't blown away either. 7 songs on this demo, with only 2 which had that signature French sound similar to Fingerprint or Jasamine. The others have a sort of powerviolence sound with blast beats, and metal chugga parts, with mostly growly vocals complementing the ugly sounds. The lyrics are personal/political, and they have one song called "Loose in Santa Cruz" about Santa Cruz being a tourist trap—a kinda weird song topic for a band from France. I think they are still trying to find the right sound which fits the members. There is also a hip hop song at the end—with good beats, and French rapping—which was pretty good. AM (Sidonie Hugues/BP 37/79001 Niort/Cedex/France)

ATROCIOUS MADNESS • The Uses Of Harp... 7"

Seven songs or one long burst of noise? Atrocious Madness lives up to their name with a whirling dervish of thrashing hardcore. They get up to speed and never break their pace. Thrash, thrash, thrash and then thrash some more. The songs will sound like a blur of noise to the uninitiated in the ways of the crusty thrash attack. Not for the meek, and I really mean that. Lots of animal right stuff in here... KM (Atrocious Madness/PO Box 40113/Portland, OR 97240-0113)

ASTRID OTO • Songs of Wrath and Optimism 7"

These 4 songs are very, very punk. Again, I think of Yah Mos and the Death Wish Kids; retro-punk with male-female vocals that kick ass. Pretty good for what it is. MH (Broken Rekids/PO Box 460402/San Francisco, CA 94146-0402)

ACTIVE MINDS • Recipe For Disaster 7"

More crazy thrash from England's Active Minds. This is pretty since they don't have a bass player, and they still manage to get a thick, heavy sound! Six thrash tunes about everything from genetically engineered food to hardline dorks. This is damn good, and everyone should have something by Active Minds, why not this? DD (Loony Tunes Records/69 Wykeham St./Scarborough/N. Yorks/YO12 7SA/England)

AFTERSHOCK • Through the Looking Glass CD

This CD starts off with an epic riff played over repetitive high-end speed picking and melodic dive-bomb leads. The vocals don't even kick in till two and a half minutes into it, then it breaks into some Catharsis circa Samsons type hardcore riffs and nothing can prepare you for when they unleash one of the heaviest sounding mosh metal parts I've ever heard; this part is insane with dual stereo muting guitars and a 3rd guitar playing a high end part to compliment it into complete fucking destruction. After that there is nothing else to do but follow into an Iron Maiden type solo then bring it all back around for a few more rounds. The 2nd song is a keyboard track and sounds like something out of a Tim Burton movie; creepy, beautiful and inspiring. The CD kind of follows this format of mixing sad, melodic instruments in between pulverizing heavy mosh metal. Some of the instrumental parts are done with clean guitars and are intro to the heaviness. I believe their "lead" guitar player is responsible for the little compositions. Not only that but he is a very accomplished guitar player, plus he knows how to make guitar effects sound good. A complaint I have is that the vocals are almost always distorted, which meshes well with the heaviness but in a few places it seems like he is just hiding behind the distortion because his vocals weren't gnarly enough. Besides that, the production is perfect and brilliant. Whether Aftershock are making you mosh, frying your brain with lighting leads or dragging you slowly to your death with their slide; it all sounds good. Almost too good, like where you think it might just be the production you're in love with... almost. ADI (Good Life Recordings/PO Box 114/8500 Kortrijk/Belgium)

ALLEGHENY WHITE FISH • The Anti Freakout... CD

12 tracks at 39:02 minutes. A combination of out of tune guitars, synthesizers and electronic percussion combine with distorted vocals to create a rolling, spooky, schizophrenic, and occasionally abrasive mess. Most tracks are built around a repeating guitar or synthesizer line with rhythms, vocals and other sounds appended throughout. If Men's Recovery Project had recorded for 4AD in 1984 it might have sounded like this. SJS (Fuckeroo Records/PO Box 655/Allison Park, PA 15101-0655)

ANYWAY • 7"

This is radi-cool! In your face, up in arms, blaring and blasting rock 'n roll! So lively, so energetic... and just moving, moving, moving. Yeah, this quartet from Prague is awesomely inspiring. The guitar player utilizes a "mouth-organ" (which is the same thing as a harmonica, I suppose) and takes it all to a new level. The bouncy jams take control of your soul and then, just when you think you've had enough... here comes a rippin' harmonica solo! Yeah! Get hold of these guys and pick this one up.. ALP (anyway_music@hotmail.com)

AS FRIENDS RUST • The Fists Of Time CD

It is hard to get really excited about reviewing this CD because, even though I like it, it is just a re-issue. The Fists Of Time originally came out on Good Life but now As Friends Rust have a new 10"/CDep on Doghouse so they are switching over all the old stuff, too. This version of the CD also has a Circle Jerks cover and the romantic track from their split 7" CDep with Discount (also previously on Good Life). The songs are all tight, rockin', and melodic with a harsh edge and clever lyrics. LO (Doghouse)

ASSFACTOR 4 • Sports LP

I'm not sure what possessed them to design such a butt ugly LP jacket, but I can tell you it looks hideous. And what the hell is Assfactor 4 doing with a new LP after all of these years anyway? Well, they are doing exactly what they were doing way back when. Their style is by the numbers Assfactor 4; quick frantic songs with screchy vocals. Which in many ways is the problem with Sports—too much of the same. If you already own an Assfactor 4 LP then you might be content to just keep listening to the old one, but if you have always thought that you needed more Assfactor 4 then Sports will not disappoint you. Assfactor 4 hasn't turned rock or indie or metal. They were one of the pioneers of a musical style that what would turn into what we now call chaotic screchy emo explosion. Good then and good now. KM (Old Glory Records/PO Box 17195/Worcester, MA 01601)

BLOODJINN • Murder Eternal... CD

Very Metal with a bit of Mosh and the requisite screchy vocals (both low and high pitched). Not bad, but probably only worth checking out if you're really into this style. BH (Tribunal Records/PO Box 49322/Greensboro NC 27419-1322)

THE BLACKOUT TERROR • Education... 7"

My initial reaction was that this wasn't going to be any good (yeap, just judging a record by the cover), but I was pleasantly surprised. The Blackout Terror have very good lyrics that are all very political and left orientated. Their music is harsh sounding hardcore that is heavy and mostly of a medium pace. The singing is raspy screaming. They have some very direct and serious songs, and they don't seem to be afraid to say what they think. Cool stuff. KM (American Dream 101/1182 Chelsea Ln/Holiday, FL 34691)

BLUE WATER BOY • LP

So what if I'm biased! This is one of the best releases Switzerland has seen in a long time (in a long, long time). Sure, I'm in a band with two of the guys in BWB but that doesn't mean I'd lie to you. The Boys play beautiful uplifting emo that sounds relatively similar to Closure (except that the vocals are less screchy). These 6 songs are all filled to the brim with intricate melodies, tempo changes and the loud and low thing. I guess it comes as no surprise that they are an awesome live band and a bunch of fun people to hang out with. It's possible that in the days of Deep Elm, Crank! and Saddle Creek this sort of un-pretentious and heartfelt hardcore is already considered old school emo. Who knows... and who cares, anyway. I have already listened to this record so many times, it's crazy. Buy-it and you won't be disappointed, either. Hey, het scho Sex gha? MH (Dead End Records/Postfach 263/1600 Luzern/Switzerland)

BEEZEWAX • South of Boredom CD

All you emo boys and girls out there who are in need of some more make-out music head my call; buy these 11 pop songs, put on your body condom and get down to it. Enough Ooh-hooh's and la-la's to torture a room full of crust punks until their ears bleed (if you ever feel the need to do that, this CD might come in handy). To the average hardcore person this is about as essential as a kick in the eyeball, though. MH (Popkid Records/16 Raleigh Ln/Wayne, NJ 07470)

BEYOND DESCRIPTION • Chaos Days in 1992 7"

Three thrashers from Japan's Beyond Description. These songs are from the early recording sessions and were released as demos and comp tracks, or not released at all! Fairly good, fans might like it just to hear their old line up. DD (Smog Veil Records/PMB 454, 774 Mays #10/L.V., NV 89451)

BACKHAND • Making the Dream CD

Another Jawbreaker inspired tragedy... or maybe these guys actually come from more of the Hot Water Music school of thought. Either way, there never needs to be another band like this... However well intentioned, someone has to be blamed for the direction of modern day punk and be held accountable. Backhand is merely a victim of unoriginality, or perhaps just a hasty release on their musical journey to college rock mediocriety. Boring, polished, well done shit in a box. Fans of the aforementioned take note. And buy up. BD (Flat Broke Productions/PO Box 1048/Goldenrod, FL 32733)

BRIGHT EYES • Fevers and Mirrors CD

I had to listen to this repeatedly to fully get it. At first it seemed grating at times, but sometimes the line between annoying and inspiring is indeed pretty thin. In the end I had to go with the latter one. There are 12 tracks on this CD and they all have distinct sound. For some the slide guitar provides a strong country feel, others reminded me of bands like the Violent Femmes, Lullabye for the Working Class, Tom Waits, the Eels and even Pink Floyd. Thanks to the organ they sometimes sound like a vaudeville version of the Palace Brothers. The lyrics about ghosts and childhood memories are sung with a desperate and sometimes whiny, but always sincere voice. The words have that special quality that keeps evoking images in my head. They're often long and ramble on, but ultimately they're really good. Good stuff. MH (Saddle Creek/PO Box 8554/Omaha, NE 68108-0554)

BLOODPACT • CD

Fast raging hardcore with intelligent political lyrics from Michigan. They are definitely a refreshing bunch to hear after hearing a ton of bands play this style of music but with nothing relevant to say. This CD is a collection of all their released songs on one single format to support them through tour. They definitely seem to have a lot to say so I hope I get to see them live. All their other releases seem to still be in print so look out for those. MA (+/- Records/PO Box 7096/Ann Arbor, MI 48107)

BODY BAG • Skadillac CD

Shit, I shouldn't have even picked this up. For some reason the title of the CD evaded my attention. Some of this is fairly heavy with double bass and crunchy guitars but then the next second they're playing some goofy, playful ska or some shit funk metal part. They also have plenty of catchy punk parts too, where the horns fit over well. I must say it's nice to hear something more original in my review pile and the songs are well crafted but the ska parts get quite annoying. The last song is horrible and makes me want to take back anything I might have said in favor of this band—it's entitled "RUDE BOY" and is 4:50 seconds consisting mainly of really shitty slow ska. ADI (Hannibal's Records/95 Rue De Florissant/1206 Geneva/Switzerland)

BRAZEN • ...As Floods Decrease 10"

Yeah. This is good, Swiss, hardcore. Heavy and droning, yet the songs maintain a great sense of melody throughout. A few of the songs remind me a bit of Union of Uranus due to the prominent low-end, but Brazen doesn't have that dark of a tone. They prove their point through the repetition of a line and then expand it to a different dynamic or key: opening and defining their sound. The consistent groove and screamed/yelled vocals are reminiscent of The Last Crime... I'm not sure of how else to describe this. Some odd meters, dissonance, and chaos... perhaps Hooverish? A bit of delay effects and singing (melodic) I really like it. Yea. ALP (8 Blvd. James-Fazy/1201 Geneva/Switzerland)

BLACK DICE • 10"

The first side of this can basically be classified as noise. It sort of sounds like they are about to start a song, then give up about five seconds into it. To give an idea of the sounds: the bass just drags on the whole time without changing, the guitar consists of sporadic feedback, the drums are desperately searching for a beat, and the singer occasionally feels like showing up and screaming. The second side, on the other hand, has a few more "traditional" songs. It's pretty chaotic, which I like, with lots of feedback and nutty screaming. Interesting record, personally I wish there were more songs with a beat to it, but I still like it. Comes with a nice color booklet, though not much to read in it. RG (Troubleman Unlimited/16 Willow St/Bayonne, NJ 07002)

BROTHER INFERIOR • Dismantling the Capitalist... 7"

"One part information, one part aggravation, You are the catalyst!" The latest and last release from Tulsa's hardcore veterans Brother Inferior. Seven mad blasts of raging HC filled with anger and politics. This ranks up there with their Anthems LP! I was lucky enough to see them live a while back, and they were amazing. This record was originally released as "Euro-Tour '99" by Fala Records in Poland. B.I. will be missed, but this 7" will help us all move on! DD (Sensual Underground Ministries/PO Box 8545/Tulsa, OK 74101)

COMMITTED • The Pride We Share 7"

Committed rip off Youth Of Today and then they rip them off some more. The singing, the mix, and the breakdowns are all totally taken from Youth Of Today. But damn they do it well. I mean really well. All of these songs are also on their CD that came out on Phyte Records. If you like Youth Of Today then you can't go wrong with this. KM (Reflections/De Nijverheid 30/7681 MD Vroomshoop/The Netherlands)

CAMDEN • Reel Time Canvas CD

Uh-oh, more Jeff Buckley inspired rock. Hmm, I guess I'll have to compare it to Reflector, then, except that Reflector is a little more exciting and more intricate rhythmically. These 10 songs flow along nicely, not bad, but be warned—if you don't like the high theatrical vocals, then this isn't for you. They're lucky I'm in a good mood. On a bad day I would have crapped all over this. MH (Grand Theft Autumn/Parasol/905 S Lynn St./Urbana, IL 61801)

CAMERA OBSCURA • To Change the Shape... CD

C.O. play the kind of new wave inspired art rock that might as well be on G.S.L. (and if you have a brain, you know that you should stay away from all things G.S.L. as far as you can). It's all artsy-fartsy punk with keyboards that can get really grating at its worst and is only slightly tolerable even at its best. Can't say I liked this. MH (Troubleman Unlimited/16 Willow St./Bayonne, NJ 07002)

CARLISLE • Functions of Several Variables 7"

The music starts out OK... melodic, mediocre indie-rock. But in addition to sun, slightly off-key, "Piebald" vocals, there's high pitched screaming. Shrieks of agony which are utterly indecipherable... RAH RAH AH AH!!! The music and the vocals don't work too well together... and quite frankly, this does nothing for me. ALP (Boxcar Records/PO Box 1141/Melbourne, FL 32902)

CEASE • CD

I reviewed a demo tape of these guys a couple of years back and remember my mixed feelings about their brand of metallic hardcore. It's still here. The first song starts off sounding a whole lot like an early Grade song. It rocks steady, but I can't read the lyric sheet without it slightly distracting me from an otherwise decent listen... their power over the English language is fairly good, but I can't help but think that Swiss German might be more effective... to eliminate some of the awkward translations... the language of hardcore is powerful enough at its best. Not a bad release. 6 songs, 19 minutes. DO (Natural High/PO Box 9351/CH-8036 Zurich/Switzerland; nhe@naturalhighempire.com)

CRUDE B.E. • Alptrummerkmale 7"

This record sounds great both on 33 and 45 rpm. It's like getting 2 records for the price of one. One is lightning speed fast crusty punk, the other has a doomer feel. 12 songs, all real good with great lyrics in German. This is another one of those bands that write great words with their music that makes me wish that more non-American bands would sing in their native language. This 7" features some neat artwork/packaging and there's also a little essay about male vasectomies that was both informative and fun to read. Hey, only 10% less cum, pretty neat. MH (Merciless c/o Joern Thoendel/Postfach 601504/14415 Potsdam/Germany)

CUCSIFAE • Acerca de Personas CD

Cucsifae is from Argentina and they play what I guess seems to be indie rock of some sort. A lot of these songs are just too slow and boring for my tastes. Another thing that bugs me is the singing in English, it just sounds horrible. Why not just sing in your own language? Or another that you can speak well, don't conform to this English-only hardcore scene please. Embrace your own language! I don't like this. MA (De La Fae/CC No. 7—Ituzaingo—CP 1714/Buenos Aires/Argentina)

THE CLOCKS • The Saint, The Sinner, The Virgin... CD

Snotty, four-chord punk rock with monotone talking vocals. Hints of Rolling Stones ("Tattered" guitars on "Flowerbox"), Minor Threat ("Look Back and Laugh" bassline on "D.R.U.N.K."), Presidents of the United States ("Lump" drumming and guitars on "This Ain't Your Party") and the list goes on... you get the idea... they are what has come before them. In any case, this is one part interesting and two parts unoriginal and boring. Sort of the Nation of Ulysses style of snottiness. They've got the mod look (part Romulan, part '70s hair-rock) and not a whole lot to sell themselves to a prissy, little bastard such as myself. Maybe you like snot in your rock, though. 11 songs, 39 minutes. DO (Track Star/PO Box 60/Forked River, NJ 07731)

CODE 13 • Discography 1994-2000 CD

Fuck yeah, the never ending Code 13 CD. This includes everything they have done including their new split 7" with Demon System 13. All the hits are here from "Dog Kontrol" to "Propaganda Control." The songs are all pretty fast with an '80s hardcore feel. They will occasionally go into a bezerk thrash attack or just as easily bust out a slightly more catchy anthem while at all times remaining a hardcore punk meets thrash band with a terrifying vocal squaler. Ugly, proud, and hardcore. Great lyrics that can be both funny or serious, or both depending on your perspective, I guess. KM (Havoc Records/PO Box 8585/Minneapolis, MN 55408)

THE COLE QUINTET • Get Off Your Knees The Party... LP

This is the first time I've seen an LP split released by six labels. Six labels! I guess The Quintet are making and breaking waves out in Europe. What you got here is six songs of mid-tempo to thrashy fast hardcore in the vein of Swing Kids and the like. The vocals are a bit harsher and deeper and more brutal while the musicianship is catchy and dynamic. This is a full record with all the breaks and the head bangin' parts to make you rock all the way through. They even left one side with a twenty or so minute hardcore jam with some sax free flowing over the chaos. I liked their split with Lindsay and now this just makes me rock out even harder. I can't get enough from these fools. Great record. SA (Mac Gyver Records/Hoxfelder Weg 71/46325 Borken/Germany)

COUNTDOWN TO OBLIVION • Brain Surgery... 7"

Canada's Countdown To Oblivion has risen from the ashes of The Swarm, Left For Dead, and One Blood to offer up four powerful, savage, and political hardcore songs. The design looks like they went to great lengths to copy the Combat Wounded Veteran style (that Chris fellow) and the lyrics are quite interesting. I especially liked "The Fest Sex I Never Had" which is about the incident that happened several years ago at More Than Music festival with Felix from Code 13. The band gives descriptions as well as lyrics, which is always nice. The Great music, lyrics and design. Definitely hardcore for the hardcore. (Deranged Records/Gord Dufresne/PO Box 543/Station P/Toronto, ON/MSS 2T1/Canada)

CAST IN FIRE • Apology CD

Mosh metal hardcore from Michigan. The music isn't bad and if you like mosh metal then I guess Cast In Fire does an okay job of it. The lyrics aren't too vague and yet aren't too focused either, but at least they aren't loaded with demonic imagery like you might expect. KM (Genet Records/PO Box 447/9000 Gent 1/Belgium)

COMATOSE • 7"

Grinding metal hardcore with fast double bass drum mayhem and coarse throaty vocals coupled with some higher pitched screams of pain. Ugly and savage. The most noteworthy aspect of the record is the fact that it comes with diatribes from the guitarist and vocalist about hardcore and how it relates to the outer world. KM (Thought Crime Records/Petersburger Str. 68/10249 Berlin/Germany)

CONGRESS • Stake Through the Heart CD

10 songs of Belgium metal hardcore, heavily influenced by the likes of Death, Carcass and other metal favorites with higher end screaming vocals that I can't get into. But if you like double bass metal riffage and mosh parts this might be up your alley. I tend to stay away. SA (Good Life/PO Box 114/8500 Kortrijk/Belgium)

CORNERED • 7"

This is blast beat hardcore with some serious Agnostic Front/Cro-Mags influence. These kids really take a lot of pride in early '90s hardcore too. The singer reminds me at times of the singer from Head First and even Against the Wall, but I can't get the Agnostic Front influence out of my head. If you like these bands I think that this record may be your cup o' tea. SA (625 Productions/PO Box 423413/San Francisco, CA 94142-3413)

THE COUNT • Romance in Reverb 7"

Yeah, yeah, yeah... spastic, nutzoid, crazy-core in the same vein as Orchid, Reversal of Man, etc. Such intensity! This rages. I think they play shows with The Locust and those kind of bands if that gives you an idea. Uh huh... but The Count has more of a structured sound than many of the others. They're fast and... uh... distorted... yeah. Pretty fuckin' maino. 8 songs of pure insanity. Peep this shit, yo... ALP (Count Records/PO Box 1161/Claremont, CA 91711-1161)

CROSS MY HEART • The Reason I Failed History CD

Cross My Heart have mellowed out even more. The four ensuing songs are very, very sweet and good and radio friendly and melodic and poppy. If you like any of the Deep Elm and Cran! stuff you should definitely check this out. You won't be disappointed. However, this is not the kind of music one could write a long diatribe about. It is nice and enjoyable. But that's all. SC (Dim Mak Records/PO Box 14041/Santa Barbara, CA 93107)

CURSIVE • Domestica CD

First of all I want to ask the following: if a band's CD has already been reviewed in CMJ Magazine, does it still need HaC's support? Oh, what the hell... Here we go. I liked the first Cursive LP, the second one was okay. I pretty much hated this third one at first but it started to grow on me after a while. Cursive relies mostly on rhythmic guitars and a driving, bumbling bass/drum section. Over that emotive, pretty-boy vocals are sprinkled in a Braid-like way. It's not without its charms, I guess. But take a look at the slick, sickeningly conformist indie artwork and tell me if you really need this. MH (Saddle Creek/PO Box 8554/Omaha, NE 68108-0554)

CHISPA • Obstinate 7"

The fact that this came out on Per Koro and Bloodlink already gives you a pretty good indication of what Chispa sound like. Bloodlink's snazzy emotiveness is paired with Per Koro's relentless brutality. Lots of sixties haircuts and frightening eye wear further add to the picture. Very pissed off, very intense. I recommend. MH (Bloodlink/4434 Ludlow St./Philadelphia, PA 19104) or (Per Koro c/o Markus Haas/Fehrfeld 26/2820 Bremen/Germany)

D.B.S. • If Life Were A Result We'd All Be Dead CD

I remember seeing DBS back in the day; they were a very young band (as in actual age). I got their CD, Tales From The Crib I think it was called—it was solid pop punk which was more of the cliché style back then but the CD still rocked. Now instead of playing cliché pop punk they play cliché indie rock, still pretty well done but I liked their older straight up poppier stuff better. The first few songs on this CD I could definitely live without; trite love songs not sung that well. At around the 5th song things start coming together. They start rocking more hardcore and have a few songs that stray away from the cheesy sunset love songs. A thing to note about this CD, though, is that it was recorded in summer '97 and was going to be released on a few different 7"s but plans for all but one 7" fell through, so they just finally released it all on this CD. After one listen I'm already familiar with the songs so maybe they haven't lost their pop edge but just disguised it. ADI (Crap Records/PO Box 305/Eastchester, NY 10709)

DAWNBREED 5 • Robot 7"

This thing is pressed on one thick ass piece of vinyl. It actually weighs more than most 12"s. Super thick. These two songs have been previously released but the versions on here are remixed with new vocals in Spanish. The record came out in Spain and so I guess they decided to redo the songs in Spanish. The music is a combination of harder hardcore sounds and indie rock singing. It is well done with male and female vocals. Apparently Dawnbreed has broken up now, and this will be their last release. KM (Don't Belong Records/PO Box 8035/33200 Xixon/Spain)

DEAD LETTER AUCTION • Romancing the Actors 7"

Melodic sounding emo (screamo?) hardcore with good, personal, lyrics. I like this a lot. PCD (Excursions Into the Abyss/PO Box 50138/Ft. Wayne, IN 46805-0138)

DESPISE • The Destroyers Will Be Destroyed CD

Oddly enough there are two crust punk bands called Despise, both of which are pretty good at what they do. One hails from Sweden and the other from the Mid West of the USA. This Despise is from the USA and they play crusty punk with depressing apocalyptic lyrics. The songs are much better than their 7" though "Disease" was also on their 7". A crowd pleaser for anyone interested in crusty political hardcore. Despise should do a split 7" with Despise. That would be awesome. KM (Six Weeks/225 Lincoln Ave/Cotati, CA 94931)

DEAD NATION • Painless 7"

Do I need to even say anything about this? I reviewed their LP in the last HaC, and this is the same thing! Old School hardcore/thrash that rocks! 8 songs! Mine is number 71 out of 100! Get 'em fast! DD (Kangaroo Records/Middenweg 13/1098 AA Amsterdam/The Netherlands)

DURANGO 95 • Another Day Spent, Another Life Lost 7"

This reminded me at times of the early- to mid-eighties DC stuff, but at other times was a lot more melodic sounding, resembling more closely the sound made famous by bands such as Bad Religion. Pretty good Hardcore over all. PCD (Bushido Records/Soester Str. 66/48155 Muenster/Germany)

Sharpville Finland



photo by Markus Termonen

DEAD PEDESTRIANS • No Regrets Tomorrow... CD

Dead Pedestrians play quick, snotty, street-inspired punk with a raw edge. Most of the songs are repetitive and easy to circle pit to. It is a very classic punk style, stripped down and frank. There are 13 songs on this CD, though only lyrics for 6. Those six are anthems of good times and bad. Between just complaining there is some real sentiment about "just drink[ing] our beers and pretend[ing] it's alright." This CD is a demo, and they hope to release a more official full-length sometime soon. LO (818 Saratoga St. #2/East Boston, MA 02128)

DEVOLA • The Resuscitation 7"

Fuck yeah! This is what I want more of! Mix up some Charles Bronson, even some Reversal of Man, and some other chaotic elements including mass measures of blast beats and screams and you'll get the upstairs thunder violence that is Devola. Fuck yeah. Just buy this damn record if you see it. It is so damn good!!! SA (625 Productions/PO Box 423413/San Francisco, CA 94142-3413)

DEFIANCE • Nothing Lasts Forever LP

Damn, I really fucking liked this one. Defiance is old hat, and they are in no way trying to break new ground, but these songs are great. Very catchy and melodic while still qualifying as punk crust stuff. Every song has a great sing-a-long part, and I found myself listening over and over again. So damn catchy. The record is also a gatefold and comes with a large fold out poster. One of the best records I heard for this issue. KM (Mind Control Records/1012 Brode Street/Austin, TX 78704)

DIVA MACHINA • The Final... CD

I don't know about this. It sounds like stuff that would be played right along side Sheryl Crow or something. It's got a country feel to it, is this what country rock sounds like? They must've been trying to send this to Capitol Records or something but it accidentally ended up in the HaC PO Box. MA (Radioactive Bodega Records/333 Berry St./Brooklyn, NY 11211)



DEATH IS YOUR LANGUAGE • CD

The D.I.Y.L. demo was reviewed in the last issue of HaC, and it was described as "Dark angry boozing metal hardcore with a slight Born Against influence." I don't hear much Born Against and while there is certainly a metal influence, as is the case with most hardcore these days, it is way more in the ugly hardcore vein than in the metal hardcore category. This CD includes a remastered version of the demo along with seven new songs. The CD design is really nice, though some of the lyrics are simply too fucking hard to read. The band features one member of Facade Burned Black, and I would think that anyone that likes them would certainly dig this stuff. Ugly and harsh sounding stuff. KM (PO Box 5585/Richmond, VA 23220)

DISCORDACE AXIS • The Inalienable Dreamless CD

If you are ever in a spelling contest, and someone asks you how to spell Brutal, Overbearing, Powerful, Insane or Awesome, you should spell it D.I.S.C.O.R.D.A.C.E.A.X.L.S! In case you don't know, this is full speed ahead grind core! Brutal as hell! Screaming and growling vocals, searing guitars, pulverizing drums and thundering bass! This is packaged in a case that reminds me of a DVD case, and has a large (for a CD) booklet. The lyrics seem a bit cryptic, to say the least. Can we say Emo-Violence? At first Kent, Lisa and I were stumped as to who this was, we could make out the Discordance, but not the Axis part because it is written in space age letters on the cover. But once this hit the player, there was no doubt. Once Kent noticed it was on Hydrahead, and when we came to the conclusion that it was Discordance Axis, he said that I would like this. He was damn right! DD (Hydrahead Records/PO Box 990248/Boston, MA 02199)

DROPKICK MURPHYS • 5"

This is the 4th installment of Headache Records "Live On A Five" series. This 5" contains two live Dropkick Murphy's tunes. Seeing as how I have never really listened to this band before, I can't say whether or not this is some of their good stuff. It just sounds like thick, live, working punk with a melodic edge. The inside of the cover is just a list of their discography, including the pressing amounts and colors for your record collectors. LO (Headache Records/PO Box 204/Midland Park, NJ 07432)

DURIAN • Sometimes You Scare Me CD

Sometimes this CD scared me. Many, many years ago I bought a demo by this band called Quill at a show in DC. I listened to this tape a many, many times and Durian's singer reminds me of the Quill singer so much—it's actually possible they're one and the same person. I wish that reference wasn't so obscure. If you knew Quill you'd understand what Durian sounds like. But I guess, you don't. Rhythmically this is mostly anti-in-your-pants stuff with vocals that are somewhere in between Shudder To Think and your average MTV post-grunge band (the kind where the bald singer sits alone in a hotel room, hugs himself and whines about his inner demons). It's very DC and very grown-up. So grown-up that with my thirty years they make me feel like a drooling infant. I can't detect much irony or a sense of humour in it. Lighten up, guys, there's no camera on you. I want to compare it to Circus Lupus, even though it doesn't sound much like them—it's similar in atmosphere, that's all. MH (Diver City Records/882 Harrison St/Arlington, VA 22205)

ELLIOT • Calvary Song 7"

Elliot is amazing. I've never heard a song by them I didn't thoroughly enjoy and these two are up there with my favorites. Beautiful rock with a voice to match. On the first side, they make great use of a piano to accentuate their polyphonic masterpiece. On the second side, they play their rendition of "The Fan and the Bellows" by the Chameleons. Both songs are super catchy but not overdone or sticky-sappy-sweet. These are honest, clean compositions. The artwork and layout are nice as well... There's a picture on the front of members of the band jumping off a cliff into a lake... looks like a whole lot of fun. I hope we find a similar lake on our trip back across the country from New York where I write this review... Anyway, great art, incredible song writers, excellent musicians, stupendous live shows... nothing I can say does them any justice. ALP (Revelation Records/PO Box 5232/Huntington Beach, CA 92615-5232)

ENVY • The Eyes of Final Proof 7"

Another great release from Envy. If you haven't heard them yet, and you should, then you can expect emotive yet powerful hardcore; power emo. They use a lot of volume changes and can quickly go from meandering listlessness to a wall of distortion. The vocals sound great, and all three of these songs are good. This Machine Kills played a bunch of songs with Envy while they were in Japan, and from all reports they are also quite excellent live. Definitely something worth checking out. KM (H.G. Fact/401 Hongo-M/2-36-2 Yayoi-Cho/Nakano/Tokyo 164-0013/Japan)

ESO-CHARIS • Setting Roots for the Winter 7"

These folks have it together. Chaotic, thick, gnarly, metal-hardcore which churns and burns. Such brutality should only be witnessed by experienced crazies. Dark gloomy, frightening... the layout and artwork are nice as well. Eso-Charis plays very tightly, making good use of their musicianship. Fairly original stuff too. The recording isn't over-produced either, as is the case with many metal-hardcore outfits. Well, the only hokey thing about this 7" is the brief (but annoying) whiney-singing and the lyrics: "And I pray that God will perhaps grant you repentance." Heh heh. ALP (Deadself Records/PO Box 519/Arlington, TX 76004)

EDGE OF MORTALITY • World Hate CD

Christian metal-core from the West Coast. The music is real heavy and thick with lots of mosh parts. The lyrics are religiously motivated and are written a lot like some eerie crust band with apocalyptic lyrics, only Edge of Mortality are the real Bible reading thing. The music isn't bad and I am sure people that dig Earth Crisis or something along those lines will dig this as long as they are either totally oblivious to the lyrics or are part of the devout. KM (Warfare Recrds/2036 Alexander Dr./Escondido, CA 92025)

EXECRADORES • Odio Vital 7"

Honest and sincere hardcore from Brazil. Socially aware and urgent lyrics crying out on the injustices of war and all oppressed peoples. Good angry and provoking lyrics over hardcore that is more punk than it is metal. A good call out to the Anarcho punks all around the world. The liner notes talk about the Brazilian scene, the nature of their lyrics, the racism of the U.S. government towards South Americans, and how Anarcho punk should not just be a way of describing the kind of music you like. CF (Sin Fronteras Records/PO Box 8004/Minneapolis, MN 55408)

EPILEPTIC TERROR ATTACK • The Racket 7"

This totally reminds me of early '80s Boston hardcore like SSD or Negative FX or Siege. It verges on thrash but mostly stays hard without becoming a total blur of noise. They are from Sweden and are pretty good at what they do. KM (Putrid Filth Conspiracy/Alfarro/Sodraparkg. 35A/214 22 Malmö/Sweden)

EX-MODELS • Demonstration CD

So... finally, modern day punks have found one of the last remaining punk styles to rip off and run... this time around the Ex-Models rip off Gang of Four so shamelessly that it's almost applaudable. However, the problem still remains that their frames of reference don't allow an ounce of originality... but again, I stand by my opinion that kids only buy what they're told to buy, or what they think is cool to buy, so that respect I'm sure this is, or maybe could be, the next big thing. And no matter how much I say to not bother buying this, but to go out and buy Gang of Four instead, that you are going to do it anyway... no lyrics, no contents. How much art can you take? BD (Trash Art/PO Box 725/Providence, RI 02901)

THE EXPLOSION • Flash Flash Flash LP

Oddly enough this East Coast band sounds like a pop punk band from the West Coast's East Bay. I can picture The Explosion rockin' out along side Green Day or even Operation Ivy at the Gilman Street. The basis for this sound is late '70 style punk ala Stiff Little Fingers, which was also a big influence to these same East Bay bands. Anyway, Flash Flash Flash is filled with high energy punk rock that is modeled after some of the tried and true styles of yesteryear. If given the choice between a Stiff Little Fingers or 999 record and The Explosion record then I would opt for the old stuff for sure, but if you can have both then The Explosion will keep you rockin'. KM (Jade Tree Records/2310 Kennwynn Rd/Wilmington, DE 19810)

THE EXPLOSION • CDep

Not surprisingly I think this CDep is better than Flash Flash Flash which is newer and more produced and a bit more tame. The energy on these tracks is higher and there is more of a Boston sound. "Out Tonight" has a lot of parts that remind me of Slap Shot and in general their sound is a mix of Boston sounds and late '77 punk ala Stiff Little Fingers. It is all well done and enjoyable with the harder songs being their dominant tracks. KM (Jade Tree Records/2310 Kennwynn Rd/Wilmington, DE 19810)

THE FUSES • Jazz Makes Me Nervous CD

The Fuses play a modern version of early punk rock stuff with an emphasis on rock and lots of energy. I saw some other reviews that mentioned the Proletariat and Gang Of Four, and that is pretty much on the number. At times I also feel like I am listening to a less melodic Social Distortion. They would have been a perfect shoe in for the 1982 Los Angeles punk scene, and could have easily been featured on the *Someone Got Their Head Kicked In* comp LP. Good stuff. It is really well done, and is quite good, and I definitely enjoy listening to them. KM (Morphius Records/PO Box 13474/Baltimore, MD 21203-3474)

FACE DOWN • Forgetting the Constant Fear CD

Metal that reminds me of the Voice of Life bands like Fragment, but not as good. On the positive side, this has political lyrics that are well written, with titles like "Eclipse of Man" and "Cries of Sovereignty." This is pretty short, only 19 minutes, but sweet. Fans of metal will be into it—slow parts with double bass drums, faster parts with lots of guitar work and plenty of chugga chugga riffs. Metal, plain and simple. DD (Tribunal Records/PO Box 4932/Greensboro, NC 27419-1322)

FACE THE FACT • 7"

This Italian band plays very metallish new school sXe. This 7" is really high in energy and power. All 4 songs kick ass. They've got the anger and the attitude and the production to boot. I was pretty impressed. If you're into this kind of thing you need to check this out. MH (Nuclear Age Records/c/o Giorgio Giampa/CP 14140/00149 Rome/Italy)

THE FAIRFUCK • 7"

Many bands try to imitate that old early '80s Dischord style but no new band around today has come as close as Norway's The Fairfuck. I mean seriously even down to the recording production, this thing sounds like it came straight out of the *Flex Your Head* comp. The music sounds like Minor Threat, Untouchables or Teen Idles, even the lyrics are similar! Some of these lyrics are the funniest things I've ever read but so right on. It seems Underestimated Records has done all of us a favor by doing the US pressing of this hard to find record, take advantage of that get it. MA (Underestimated Records/PO Box 13274/Chicago, IL 60613)

FAMILY • CD

More youth crew straight edge this time out of Brazil. Family doesn't seem to be offering anything new to this genre, but this genre never seems to be progressing anyway so if you into it you into it. Punk beats, breakdowns, and some friendly chugs. Family does what they do well. Vocals and lyrics are in English. Also a bunch of the songs fade out all funny at the end, like they fade out really fast right before the songs stops, kinda weird. ADI (Liberation Records/Caixa Postal 4193/Sao Paulo -SP/01061970/Brazil)

FED BY RAVENS • CD

I originally thought this was a live recording, but then realized it was just poorly done. Metallic hardcore and sing vocals... "unoriginal core" that's both dreary and dull. The drummer's snare sounds like a tin can and I just can't take them too seriously. They sing about... well... "come lord Jesus, come down from the clouds, every knee shall bow to you, take us away," but they have a very nice explanation in the insert. ALP (Deadself Records/PO Box 519/Arlington, TX 76004)

THE FITTS • 7"

Rock and rollish sound that grew on me the more times I listened to it. Catchy songs, yet with a dark theme. They are an all female trio, ranging from a mellow rock side with a punk influence to a whistling solo. Definitely some good songs on here, and it's slightly evil. RG (Contaminated Records/PO Box 41953/Memphis, TN 38174)

FIELDS OF FIRE • The Kids Can't Be Bought 7"

Seven tracks of Southern Californian straight edge with a Uniform Choice influence. The lyrics are a combination of politics and youth crew anthems; all well written and solid. Goleta's local youth crew outfit is ready to explode. Go! KM (New Leaf Records)

FEAR IS THE PATH TO THE DARKSIDE • 7"

This German band, built from components of Stack and Universal, sings in German and is apparently focused on Star Wars lore. Hmmmm, the lyrics are in German and even if they were in English I doubt if I could understand a single word since the singing consists of harsh rasping screams. Musically they are metal with an undercurrent of melody, which is a nice touch. I would recommend them to anyone that likes His Hero Is Gone style hardcore with a bit more melody. They are quite good, and even though I despise Star Wars crap I enjoyed this 7". KM (Scorched Earth Policy/625 Productions)

FIVE STARS FOR FAILURE • 7"

I reviewed their demo tape a few issues ago and you might as well just read that again, since this is similar to that demo on vinyl with that "better recording" that I was pleading for. If you are a newcomer and have only this issue of *Heartattack*, or chose to use back issues as lining for your rabbit's cage (you fucking animals!), behold I shall do a new thing... Good solid screamo hardcore stuff that is in a similar vein to Ebullition's own Yaphet Kotto and great PA bands like Spirit Assembly. So, basically, it rules. Part high-pitched yelling, part sing-screaming and a healthy dose of galloping guitar rock. It's excellent, so you really should get this. DO (One Day c/o Sean Barker/516 Curtis Dr/Morrisville, PA 19067)

FROM ASHES RISE • Concrete and Steel LP

Thirteen awesome tracks from this extremely underrated hardcore band. The music is very reminiscent of His Hero Is Gone, but with higher pitched singing. All the songs are fantastic, and this LP will definitely get From Ashes Rise the credit they deserve. Totally fantastic hardcore from the bowls of the South. An excellent record that will make their two out of print 7"s a must find. Honestly, this is really fucking good. For the life of me I can't understand why From Ashes Rise isn't much, much more popular. When I saw them play live they were awesome, and this record is equally as impressive. KM (Great American Steak Religion???)

FLORES DEL SOL • Five Rock Songs CD

Aргентина's Flores Del Sol return to rock us with five new songs. Some of you may remember them from the split CD with Whisper that came out last year. It's well crafted, mid-tempo emo rock with great soothing female vocals that get creamy at times. These songs continue in the same vain as the last ones but with a bit more growth in the music and more intricate guitar and bass playing. I would admit they walk a fine line between an indie sound and good emotional hc/rock. Luckily their sound is not very polished which pushes them more towards the emo hc and less with the super produced indy sound. I look forward to hearing future recordings of this band. MA (Sniffing Recording Industries/CC 3288 (1000)/Buenos Aires/Argentina)

FOR THE LIVING • Bridges Burned CD

Don't let the label put you off, For The Living are actually pretty hardcore and pretty cool. This is really well-produced melodic old school posi hardcore. The vocals oddly enough remind the Swiss crew of the Sawhorse singer and there's a guitar lick every now and then that gives us the old Dag Nasty vibe. We Welcome that. Don't be put off by the cheap and generic Good Life artwork. If you go for that whole sXe revival thing, dig in. SC (Good Life Recordings/PO Box 114/8500 Kortrijk/Belgium)

FORSTELLA FORD • Insincerity Down to an Artform CD

Nine songs of emotive and powerful melodic hc that you expect out of The Mountain Cooperative, but it's pretty original sounding and doesn't imitate previous bands in the same genre/label, which is why I'm not using a comparison. They also throw in a piano on one song. The lyrics seem abstract/personal which are sung/screamed/talked by a male. AM (The Mountain Cooperative/PO Box 22030/Greenpoint Post Office/Brooklyn, NY 11222-9997)

FRAGMENT • Answers CD

Metal. Straight forward metal. Not really my thing, but good none the less. Fans of Denied Reality or As I Bleed will enjoy this, as will fans of Fragment, I'm sure. Six brutal metal tracks and one track with all kinds of instruments making a soothin sounding song. The metal songs are broken up by little parts of softer music, then the power and distortion comes crashing in again. The lyrics are personal and kinda grim. DD (Voice of Life/PO Box 1137/04701 Leisnig/Germany)

FUN PEOPLE • The Portrait of Sudamerican... 12" picture disc

The main word I would want to describe the Fun People is variety. They play a ton of different styles, and a lot of people might think this was a comp if they didn't look at the cover. Some of the styles are okay, and some are not so okay. They do everything from melodic pop punk to fast and harsh hardcore. They hail from Argentina and their lyrics are in Spanish and English with political content, and I believe this release is a compilation of Fun People tracks from comps and previously released Fun People records. KM (Sacro K-Baalismo/Herbststr. 40-17/A-1160 Wien/Austria)

GOMORRAH • CD

There are a massive 25 tracks on this behemoth. The tracks are taken from Gomorrha's *As Good As Dead* LP and also from the split they did with Tumult. The sound is brutal German grind core with a polished metal feel. Ugly and harsh with very throaty vocals. Gomorrha creates a sick sounding wall of noise. The production is really clean with the sound being top notch. The lyrics are half in German and half in English though as usual with this sort of singing (er, howling) it doesn't make any difference because it is all equally unintelligible. Ooooghghghgh! KM (Rhetoric Records/PO Box 82/Madison, WI 53701)

THE GOONS • No Leaders CD

Fast, melodic punk rock with snotty vocal work. The Goons do it with energy and enthusiasm and a lot of their songs have a quick catchy feel to them. The style isn't exactly cutting edge, but it is well done and pretty fun. The lyrics are a combination of self-evaluation and disenchanted political views, plus the occasional simple shock value song (i.e. "Rape The Dead"). Good stuff for those that like fast melodic punk that harks back to the '80s. KM (American Punk Records/802 South Broadway/Baltimore, MD 21231)

GRENDEL • 7"

More folk from Redwood. I'm really into this. This isn't as well recorded as the Jay Buchanan 7", but it's decent. The female vocals are a bit distorted at higher notes, but it's not too bad. This has vocals, guitars, and some drums as well. The lyrics seem to be personal, but I can't totally make them out. Folk that your grandparents will floor punch to. DD (Redwood Records/PO Box 6041/Fullerton, CA 92834-6041)

GARRISON • A Mile in Cold Water LP

I listened to this record already three or four times today and it still hasn't hit me the way some of my friends have been telling me it should. The album has an incredibly full sound and is incredibly dynamic. The guitars have that soaring quality and the songs are quite epic, but I still can't get into it where this is all I want to listen to. This ain't a bad record but this ain't groundbreaking. For the indie-rocker. SA (Revelation Records)

GAS DRUMMERS • Proud to be Nothing CD

A really well done pop punk CD. The songs are catchy and absorbing in the familiar way each song builds on the one just ending. It sometimes feels like I am listening to one long song, which is probably a lot like seeing them live. The sound is much like just about any bigger band in this style, but the caring lyrics really set them apart; some of the topics include the media, religion, selling out, politicians, resistance, outrage, and being weird. These were incredibly refreshing to read since so many bands in this genre just have songs about girls. Feel free to write to them for info, or for their lyrics to be translated into French or Spanish. LO (Slide Chorus/PO Box 3396/28080 Madrid/Spain)

GOBLINS • Carry On Screaming CD

God damn—when I saw the picture on the inside, and looking at the cover art, I thought this might be some bad Misfits rip-off band. However, much to my dismay, what I hear on the CD player is perhaps some of the most watered down wanna be big time MTV punk I've heard in a long time. This makes me want to fucking puke. Green Day meets Bad Religion... meets Top 40... you know the deal—big chain wallets, Vans, Warped Tour, skate jocks and Oakleys. Fuck this. The fact that they mention the word hardcore to describe themselves should be an alarm to us all. Destroy this shit on sight. BD (Slide Chorus/PO Box 3396/28080 Madrid/Spain)

GEHENNA • Negotium Perambutans... CD

This is one ugly sounding CD. Gehenna dedicates their CD to "the cunts and maggots who want to see us in cages or coffins; for the shitbaggers who think they can say or do anything without consequences..." I am not sure if I am a "cunt," "maggot," or "shitbagger." When I was in grade school kids would call me Cunt McClard so maybe that helps. In any event, there is some gruesome fucking thrash-metal-death-core power-violence hardcore contained on this piece of shitfuck plastic. Brutal and ugly and relentless, just the way the shitbaggers and maggots like it. Now prepare to howl before the seven crowns! KM (Crawlspace Records/PO Box 41031/Lon Beach, CA 90853)

HANKSHAW • CD

5 tracks at 19:47 minutes. On this CD you will find five tracks of pop with well-trained vocals. The musicians play highly polished melodic rock tunes. They are pristine recorded and handsomely packaged. The tunes are not terribly distinguished though. You get a CD of ear candy that leaves no trace when it is gone. SJS (wwwapt13.com/records)

HAPPY DAGGER • 7"

I wasn't expecting anything good to come from listening to this one, but was pleasantly surprised by Happy Dagger. Their music is energetic and melodic but with plenty of power and guts; slightly harsh and yet catchy and fun with lots of change ups. The lyrics and explanations are really good, and totally worth a few moments of your time. Intelligent and good listening, what more could you ask? KM (Bleeding Parade/PO Box 5792/San Diego, CA 92165-5791)

HATES • 7"

What a fun record! Poppy, upbeat political punk! I couldn't help but dance around to these fun little ditties! Four songs of kick ass punk rock! Mine came with a large sticker. Very nice layout and packaging, but something about this makes me think this is on a larger label, but maybe not. No lyrics provided, but the vocals are very clean and I understood all the words. Songs about the media, moral majority and so forth. Fun Fun Fun! DD (Faceless Records)

HACKSAW • CD

The Hacksaw 7" was this great energetic Swiz influenced hardcore jewel. This new CD includes those 4 songs, and they are still very, very good unless of course you find it offensive that they just out and out rip off the Swiz sound. The CD also has 6 new tracks and those tracks have a tiny hint of Swiz in the sound, but for the most part the new Hacksaw is much more rock orientated. They now have rock and roll lyrics and a very rock and roll sound. I still like them, but if they become any more rock then I doubt I could stomach their sound. But if they keep ending their releases with one of those awesome Swiz-clone songs then I will always be happy. KM (Spectra Sonic Sound/PO Box 80067/Ottawa, ON/K1S 5N6/Canada)

THE HELLBENDERS • Pop Rock Suicide CD

Appropriately named, this CD has 12 tracks of bruised up but vigorous ballads. With a sound coming from somewhere between rockabilly and older melodic punk. The Hellbenders play polished rough rock. I can paint a picture in my mind of them playing a bar in San Francisco packed with aging, beer spilling punks trying to erase the day with some edgy tunes that speak to their despair. Not uplifting, but empathetic. Most of the songs deal with frustration, feeling like you are crawling out of your own skin, and trying to part hard enough that it all melts away. Pop rock suicide indeed. LO (Dead Beat Records/PO Box 283/Los Angeles, CA 90078)

HER SPACE HOLIDAY • Silent Films CD

More mood music from Marc Bianchi of Indian Summer, Calm and Mohinder. Calm is the only semi-relevant reference point, however. This is extremely subdued and subtle and anything else that begins with sub... well, maybe not sub-par, but you understand. It's MELLLLL-LLLLLLOOOOOOW. A little monotonous, but pleasant. Kent would probably call this the most ridiculous crap ever, but a number of you out there might appreciate the quiet. If you like well-crafted, simple songwriting with mild electronics and digital effects, then this five song CD might be for you. It also includes a pretty dope electro cover of The Pixies' "Gigantic." It often reminds me of a more stripped-down Ben Lee. Not bad. 5 songs, 19 minutes. (Dogprint/PO Box 2120/Teaneck, NJ 07666)

HER SPACE HOLIDAY • Something Blue CD

4 electronic mellow tunes done in Bianchi fashion. Her Space Holiday seems to be putting out a slew of records and they keep the same tempo of resonating that post new wave keyboard dream weaver. And Her Space Holiday sun does weave some dreams. These songs may be better for those poppin' pills and crashin' out on someone's floor. Very Daniel Ashish vocals and a mood that keeps you down. Don't expect anything loud and obnoxious. SA (Brave Noise Records/PO Box 2268/Brandon, FL 33509-2268)

HILLSIDE • 7"

Another indie pop sap rock band for the books. This time this band is from Germany but keep up the same flow as many of the US sap stars that I've heard recently. It's hard for me to point out a comparison cuz in general most of the sappy indie bands blend into the same band but one such band that seems to stand out and always do is Cross My Heart. There is a strong XMH influence in good way that keeps the energy going without getting too carried away. However, the band relies on being sappy. So if you can't handle sappy lyrics like "One year later it should be better. Now I'll send my love letter to you," then this is not the emo record for you. SA (Bushido Records/Soester Str. 66/48155 Münster/Germany)

THE HOLY CHILDHOOD • Up With What I'm Down... CD
I lead a secret life and in that secret life I listen to bands like Cake, The Eels, Ben Folds Five and the Palace Brothers. This singer-songwriter belongs somewhere in there, except that he's not on a major label and that maybe a big shot producer would have prevented his vocals from going over the top every now and then. These ten songs are as far removed from hardcore (musically) as my mother's singing in the shower. What is remarkable however, is the extremely professional use of a horn section and such instruments as a piano and strings. If you get excited at all about any of the aforementioned bands you might want to check this out, it might be well worth your time. MH (Gern Blandsten/PO Box 356/River Edge, NJ 07661)

HERS NEVER EXISTED • A Static State... LP

This is really good stuff. It reminds me of Project Hate, Submission Hold and a bit of Spitboy. It has a fairly original sound and feel to it. The lyrics are both personal and political. This band is made up of three women, cool. The record is a 45—don't forget, it sounds way too mellow at 33! The political topics are very well covered with poetic type lyrics that accent the music. Mellow, yet angry! DD (El Sáculo Records/1442 A Walnut St. PMB 407/Berkeley, CA 94709)

HOODLUMS • Heavy Metal Vomit Party CD

'90s ska. Upbeat clean guitars that go into distortion sometimes. The singer is pretty good kind of raw but can carry a tune. Overall I don't like this. Sorry, ska is just not my thing and I don't think it's probably liked by too many of the *Heartattack* readers, so even if I gave this a good review would it make a difference? Horns are mixed too loud. ADI (Monker Records/813 1/2 Blair Ave./St. Paul, MN 55104)

HOPELESS DREGS OF HUMANITY • Buildin'... 7"

To be honest, I wasn't expecting much given the band name and record title. But they obviously put some time and effort into this and it turns out to be better than I thought. In the booklet, their mini-manifesto starts off saying they're not a political band, but they just mean that in the context of our so-called two party system. There's some pro-anarchy sentiment and they give contact info for AFK press and other organizations they think are important. Their sound is that of snotty punk about the bad stuffs of society. Perhaps a "less refined" (which despite its connotation I often use for something that is in fact better) version of some of the Lookout bands. DF (Ever Reviled Records/50 Powers St./New Brunswick, NJ 08901)

INSTITUTE • 13 Planets CD

This thing is heavy! Industrial sounding at times, with some tribal beats and thick distortion. Long intros and buildups. Growling vocals. Recorded at the same place I believe Deathreat and From Ashes Rise has recorded. Maybe that's where they get that ugly southern sound. Heavy, heavy, heavy! MA (Fishfur/121 E. 63rd St./Savannah, GA 31405)

INTOLERANCE • 1990-1994 CD

One of the best Spanish hardcore bands from the early 90's, now reformed again after a six year break. This CD contains all of their discography remastered: *Aspectos Humanos de la Vida Nimal 7"*, *La Generación Del Odio* LP, split LP with Dixebra and Escandalo Público, and two previously unreleased tracks from their demo tape. Furious and raw vocals in Spanish and Asturiano, which is a regional language in the North of Spain. Intolerance was one of the original "bandanna thrash" bands, and these blistering high energy songs drive that fact home. Highly political thrash with a thick booklet with English translations. CF (Don't Belong Records/Apdo. 8035/3200 Xixion/Spain)

(IMBALANCE) • CD

An all around good looking, good sounding, and thought provoking release. The six short songs on this CD are full of energy and have a melodic punk feel with a hefty dose strength. (Imbalance) do a very fine job of creating songs that make you rock back and forth and sing along when the vocal calls for it. The songs talk about apologies, love, the place of humanity in science, fame, and more. I was impressed by the lyrics as much as the sound. It is great to hear sincere words over rockin' tunes. LO (Hermit/PO Box 309/Leeds/LS2 7AH/UK)

THE ICARUS LINE • Kill Cupid With A Nail File 7"

From Los Angeles, CA, The Icarus Line play freaky chaotic high frequency rock hardcore in the vein of The Stooges, Swing Kids, and the Who. They've played at the Pickle Patch numerous times and have rocked out with the best of 'em. This 7" is nothing short of their live performance and is my favorite song they have recorded yet. Be sure to get this limited to 500, one sided record. Rock. SA (Buddyhead/1433 N Cole Place/Hollywood, CA 90028)

IN/HUMANITY • Violent Resignation: The Great... CD

Oh, the inhumanity! I love this band, so I was more than pleased to listen to all 42 tracks on this CD. True, listening to them all at once is sort of punishing... but doable. It is a discography of everything they put out, including the very fun *The Nutty Antichrist* LP and all their other stuff. In the making of this CD many of the tracks ended up getting remixed, so they may not be quite as you remember them. In/Humanity pushed limits and were experimental in a way that made for good stuff and bad. The songs that aren't good still have that freak quality that amuses me. (Sort of like Born Again's "Lillian.") Musically, they were a precursor to much of the chaos-core that gets done today and a link to some cool sounds of the past as well. Lyrically, they question, mock, and talk about issues the way all great punk bands have. LO (Prank/PO Box 410892/San Francisco, CA 94141-0892)

INSULT • The Mosh Pit Is Our Sabbath CD

Eleven tracks clocking in at just under 14 minutes. The last time I ventured into a mosh pit I was kicking some serious ass until I lost my footing and sprained my finger. Ouch! If only Insult had been there cranking out the super fast grinding thrash monster tracks! Then all hell would have broken loose. I really like the slower more catchy grindy parts, dare I say melodic, but, but catchy never-less (year, there are some actual songs in all of this noise and fury). Anyway, this shit will tear you a new asshole. Ugly, quick, and brutal. Well done with a good dose of variety. KM (Balowski Records/Haarweg 287/6709 RX Wageningen/Netherlands)

INTENSITY • Wash Off the Lies CD

I love this band. I remember when I first reviewed their first or second 7" years back and I was blown away. On this CD they blow me away with even more groundbreaking hardcore and lyrical intensity. Before they had a really strong Ignite sound but now it is definitely their own and one that is contagious. The lyrical content is just as explosive and political and their music is blasting catchy hardcore action. There are more than enough songs to go by leaving you with 25 songs from their "Wash Off the Lies" session and "Battered Souls" 7" session. Get this CD if you want to jump around to some politicized abrasive youth jumping hardcore that has the same set of teeth that ManLiftingBanner had. SA (CD on + Records/PO Box 7096/Ann Arbor, MI 48107 and 10" on Putrid Filth Conspiracy/Södra Parkgatan 35/21422 Malmö/Sweden)

IRON SKULL • Killing Machine CD

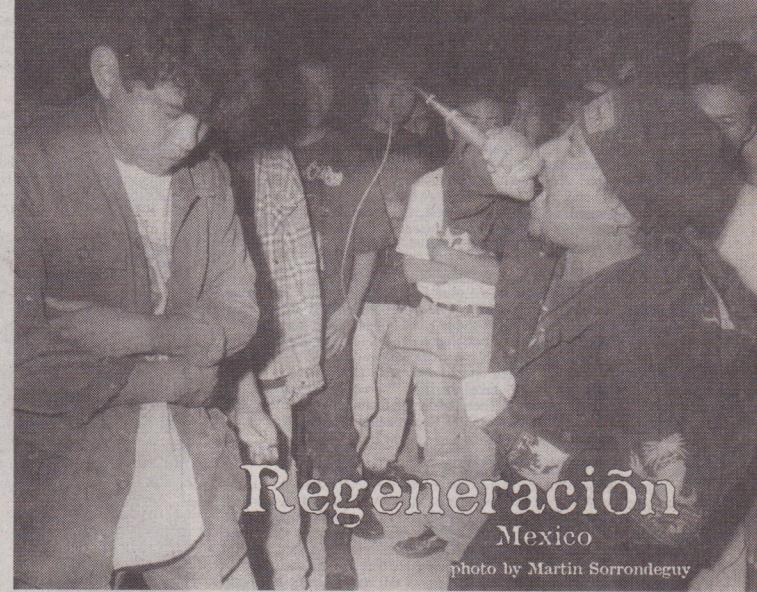
This almost sounds like a joke of some people trying to make fun of metal. If the vocals didn't sound like some drunk asshole trying to sound tough and instead sounded like some high-pitched pretty boy this could pass for glam. After listening to a few songs I had to go get a beer and cut my hair into a mullet, then I beat some kid up for his lunch money. Really this might not be so bad if they got a real singer and threw a few jack-off solos around. Glam can be good. ADI (Albertschötzstr. 86/42109 Wuppertal/Germany)

INSULT TO INJURY • LP

At times Insult To Injury really remind me of Assfactor 4 since both bands play fast and slightly chaotic hardcore with a melodic undercurrent. Quite good at what they do. Insult To Injury will certainly make your day if you like catchy and melodic hardcore played fast and hard with a healthy does of screaming and just a bit of the chaos. A lot of bands that play this style of music are quite good live, but end up with somewhat watered down recorded material, but this shit is still energetic and exciting. Well done and not over produced. KM (Belladonna Records/PO Box 13673/Gainesville, FL 32604)

ISOBELLA • Akasha CD

I don't quite understand this... the music's incredibly light, ultra thin, and barely ever builds or changes. Each song starts out with one melody that repeats over and over throughout the piece, while counter melodies are slowly added, one by one. Light percussion, trance keyboards, electric drum tracks, whimsy male and female vocals, soft, slow, smooth, lethargic, drawn out (like a run on sentence)... my friend Phil says it reminds him of a sound track to one of those time-lapse nature films you watch in high school biology. It's boring, but pretty. I like to fall asleep to it, because then I'm not concerned with being bored. ALP (Space Station 121/121 W North St./Tampa, FL 33614)



JIN'RIK'SHA' • End Present double 7"

I was told by one of the His Hero Is Gone-now-Tragedy members that Jin'Rik'Sha' was worth checking out, so when this one came in I snapped it up. They are indeed worth a check out or two and then some return visits just for fun. Every song is a heavy hit of hardcore that will appeal to anyone that digs the His Hero influences. There aren't any lyrics, so I can't commit on that aspect but the music is quite good. They hail from Norway, and are according to some one of the best bands from that area. KM (Heart First Records/Landsberger Str. 146/80339 München/Germany)

JEAN SEBERG • 7"

Twelve tracks of fast grinding Infest influenced hardcore with dueling vocalists. The band hails from France and their lyrics appear to be in English. The layout for their record is top notch, unless you have an aversion to crazed hand written lyrics and quality art work. Brutal and ugly; plus with twelve tracks it is a guarantee that the songs are short bursts of power and noise. KM (Ratbone Records/c/o Luc Ardilouze/BP 11/33023 Bordeaux/France)

JAY BUCHANON • 7"

This was a nice surprise! Acoustic country/folk type music from the Redwood Records Acoustic Singles Series. I've never heard of the guy before, but I like this a great deal. It's the type of music my grandpa would have liked back in the day, and I think that's pretty damn cool. The recording is very clear, with two acoustic guitars and vocals. The lyrics are the type of lyrics of this style, kinda strange, but still meaningful. The vocals were kinda annoying in some points. The lyrics to the first song are kinda the second are political. This reminds me of post dust bowl folk from Oklahoma or Colorado, which was the hardcore of the 1930s. This is rad, and shows that trying something new does pay off. DD (Redwood Records/PO Box 6041/Fullerton, CA 92834-6041)

JEROMES DREAM • Seeing Means More Than Safety 10"

I simply was not impressed with Jeromes Dream live. It just seemed like mindless noise with no singing (the singer didn't use the microphone so you could barely hear him). I figured the record would be better. Hmm... not really. The music is crazed and fast and chaotic as all hell, but the vocals are barely there and are just intensely annoying; so maybe it is good that the vocals are barely there! It is new school chaos, and if you dig that then you dig that. I do like some of those bands of course, but the fucking Jeromes Dream' singing is just so awful that I can't get into them at all; not even a little bit. They seem like nice people, so maybe that is enough? KM (Old Glory Records/PO Box 17195/Worcester, MA 01601)



JEN WOOD • *This Uncontainable Light* CD

4 songs here of mellow and soothing coffee shop/college radio friendly/ *Punk Planet* reader friendly acoustics with nice female vocals. I think the band is named after the singer, and the insert has photos of band mates looking pretty. It's good for what it is, and independent. If your familiar with Tree Records, then you know what to expect. AM (Tree/PO Box 57852/Chicago, IL 60657)

THE JAZZ INTRUSION • *Lost and Found 1987-1991* 7"

These guys pretend to be some long lost Jamaican grind band from the late 80's. I don't believe it for a second. They're way too modern sounding. And they don't sound grind at all. It's more like a mix between Honeywell and Born Again. Really quite good. I don't know what the whole Jamaican thing is about. They probably thought that was amusing. Whatever. MH (Fish Fur Records/121 East 63rd St/Savannah, GA 31405)

JIYUNA • CD

Screaming-emo hardcore with plenty of melody. The music can be almost soothing at times, but the vocals are always a raspy screaming emo which keeps it rough even through the most delicate of melodies. I found Jiyuna to be okay, but I do think the vocals were a bit much at times; maybe some variety in the vocal style would help a bit. KM (The IFB Records/4424 St. Clair Ave./Ft. Myers, FL 33903)

THE JUDAS FACTOR • *Kiss Suicide* LP

I didn't know this, but this is the singer of 108 on vocals, and the bass player of Resurrection. I usually don't keep up with the hardcore trivia, and I thought maybe you didn't, either, so now you know. Anyway, this is really, really good. I was pleasantly surprised. Martin was reminded of Threadbare and I agree. The Judas Factor has a heavy, thick sound, that's more emo than metal. The lyrics deal mostly with personal issues without being sappy. 6 songs. Check it out. SC (Revelation/PO Box 5232/Huntington Beach, CA 92615-5232)

KAIVOSURMA • *Saatanan Lampaita* 7"

Fuck, horrid horrid thrash from Finland. This sounds like all the Finnish bands you've ever heard, only worse. The recording sucks, the music sucks, the vocals suck. No lyrics provided at all, not even in Finnish. On the bright side, it makes a good coaster. Blah. DD (Slode Headquarters c/o M. Malkki/Limarkin. 36 D 37/3500 Tampere/Finland)

KEVLAR • *The Deadly Dozen* CD

From the first song, Kevlar spell out atmosphere. Layered sonic sounding rhythmic melodies here. Five songs that are very rocking, very indie, and all very polished. This is a nicely produced album with some electronic elements that break it up. I guess there are ex-members of Starmarket and they kind of resemble that sound as well. Take some Fireside and some Starmarket and other Umeå indie and you can come up with some Kevlar. SA (B-Core Records/PO Box 35221/08080 Barcelona/Spain)

KILL SADIE • 7"

Listening to Kill Sadie makes me want to quit writing music altogether. They have got to be one of the best bands around now, if not the best. This record不blows the door to hardcore in general but to all music. Fucking unprecedent chaotic but structured hardcore rock anthems. This 7" is fucking amazing. One side is one of their new hits and the other is a remix of that song all fucked up and distorted. Out of all the records reviewed this round, this 7" takes the heat. Do not hesitate to get this record. Be on the lookout for their full length coming out later this year, hopefully in fall of 2000, on Dm Mak Records. SA (Redwood Records/PO Box 6041/Fullerton, CA 92834)

KILL THE MESSENGER • *Five on Seven* 7"

5 songs of Blast-influenced hardcore the way you want to hear it. Kill the Messenger hits the spot like no other band. I haven't heard the ten inch from Indecision but after listening to this record, my first priority will be to search out everything by Kill the Messenger. Similar to their sister band, Third Degree, they both play abrasive and intelligent hardcore that kids will soon be getting into. Once the metal phase is over, it will be time to spotlight one of the better bands that play this style of hardcore. Keep it up! And please seek out this record. SA (Phyte Records/PO Box 90363/Washington, DC 20090)

KRAKATOA • *Channel Static Blackout* CD

I guess this is some sort of side project band, what bands the four members of Krakatoa really belong to I don't know. The guitarist Carl Skidum seems to be the main man behind the writing of this guitar driven hardcore rock. Some of the riffs are very melodic, others are chunky and there are even some '80s metal leads. A lot of the guitar work is fairly progressive while still remaining catchy. The thing is no matter what the guitar seems to be doing the drums don't really change much, they just keep up the same boring mid tempo pace, never really adding any dynamics or life into the songs. The song "Too Little Too Late" does have a few drum parts that vary a bit, but even then the drummer just doesn't seem to have the feel. Maybe the boring drumming is intentional because the drummer is very tight and I would imagine he knows more than one beat. The vocals are mainly yelled with the occasional singing part. Lyrics seem to be of a personal nature while not seeming meaningless. ADI (Second Nature/PO Box 11543/Kansas City, MO 64138)

KURBITS IR • *Skane Swede Attacks* 7"

Okay, they're on 625 and they're from Sweden. For a lot of people I know that is reason enough for them to guess what might be taking place on this piece of vinyl. 17 songs and all under almost half a minute each. Each song is just as fast as the next. Explosive thrash that is fast without blasting and heavy without being metal. CF (625 Records/PO Box 423413/San Francisco, CA 94142-3413)

LIFECYCLE • *Forever... Until...* CD

Hmm... Lifecycle play moshy posy-core with female vocals. How odd is it really that this should remind me of Life... But How To Live It? The metalish and often screechy guitar work is certainly similar and so are the vocals. This is more modern sounding of course. At times they cause a veritable Converge-like storm of guitars, it's pretty powerful indeed. I'm sure a lot of work (over-dubs) went into the making of this CD. These individuals worked hard and they got something good out of it. I loved the lyrics about gender equality where the singer addresses the guys as boys. Right on. Overall though, the words are a bit on the simplistic side. Still, this is a good record. MH (XSober MindX/PO Box 206/8500 Kortrijk/Belgium)

LESSER OF TWO • CD

These folks have been around forever now, and I had figured they were long gone, but low and behold here is a new CD. The CD features sixteen tracks and takes about thirty-five minutes to play all the way through. It is a collection of screams, crazy noise, negative lyrics and political statements. They play incredibly fast and quirky as well as more slow and heavy, all with a twisted crusty punk feel but not following any rules. The general theme is political with an emphasis on the negative side of human existence. KM (\$6 to Steve DeCaprio/PO Box 3603/Oakland, CA 94609)

LAZYCAIN • *July to October* CD

Lazycain's last one, on Big Wheel Recreation, struck me as Jawbox-meets-Seven Storey Mountain. This one is more like Seven Storey Mountain-meets-Knapsack. Still excellent, though. Streaming lyrics over good, solid indie rock. Funny. This was partially recorded by J. Robbins (Jawbox) and the layout was done by Rama Mayo (of Big Wheel Recreation)... the more things change, the more they stay the same. Poppy and swingy and makes you feel good in the way that Braid had that gift. Really enjoyable experience, if this is your bag after all these years of indiesclock. It's still my thing, baby. 7 songs, 26 minutes. DO (Doghouse/PO Box 8946/Toledo, OH 43623)

LAST IN LINE • *Crosswalk 7"*

Hardcore ALA 5 guys from Columbus, OH. Fast and defiantly pissed with a sound not unlike URBN DK or Niblick Henbane. Gruff vocals over fast punk with the every so often oddly placed mosh breakdown. Songs about work, fucking shit up, riding a bike, dealing with jocks, and fucking more shit up. CF (Use Your Head Records/PO Box 297977/Columbus, OH 43229)

LE SHOK • *We Are Electrocution* 12"

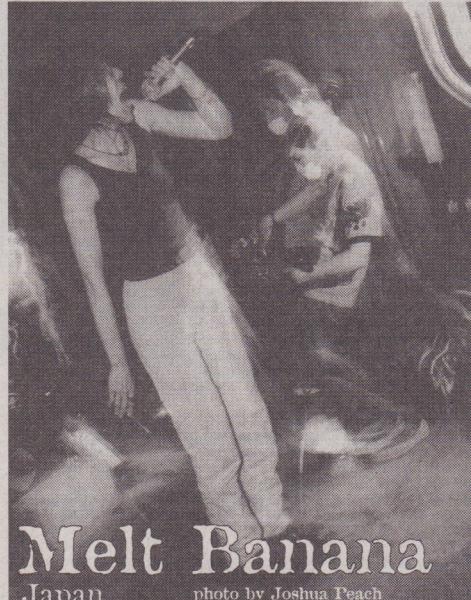
Cross The Germs with Antioch Arrow and The Locust and you end up with something akin to Le Shok. Fast snotty punk with keyboards and attitude. Not sure what they are whining about though since they didn't include a lyric sheet, and I can't really make heads or tails of what they are saying, though maybe that is a good thing and maybe it is a bad thing. The cover is creative and sure to shock some. Part of the new school of chaotic asshole rock. Yeah, baby. KM (Gold Standard Laboratories)

LIE • *Legalize It 7"*

A bong hit starts off this amazing piece of wax filled with fast thrashy hardcore, dope ass melodic breaks and wailing guitars. It's all here; sing-alongs, cool solos, stop/start, hyper fast vocals... everything you ever needed in a hardcore band. This is the Lie from Japan that appeared on the now legendary *Bandana Trash Flexi* comp. Please do yourself a favor and go get this and don't forget to puf-puff-give, puf-puff-give... MA (625 Productions/PO Box 423413/San Francisco, CA 94142-3413)

LUCERO • 7"

You know if some hardcore kids decide to play country music, this is what it should sound like. These two songs are very proficient musically yet retain an underground edge thanks to the raspy vocals and the not so slick recording. I'm very impressed. The first song is a beautiful, sad ballad complete with slide guitar, the other is an upbeat cover of a Jawbreaker song ("Kiss The Bottle"), enunciated by the use of a mandolin. I never thought I'd say it, but this is much better than the Palace Brothers. MH (Landmark Records/PO Box 251565/Little Rock, AR 72225)



Melt Banana
Japan
photo by Joshua Peach

MILLIGRAM • CD

Cock rock. The first thing that comes to my mind is the phrase "cock rock." Milligram play hard rockin' tunes that have lyrics about the life and thoughts of a band man. I sort of expected a more mosh-metal sound, seeing as how this is on Tortuga. But instead I am treated to seven blazing rock tunes that sometimes sound like the stuff I hear on the local college rock station. They are well done and sound very polished, but I could give a shit. I have a hard time really liking this kind of stuff because it comes off as insincere to me, but that aside there are few flaws with this band. Each song is well built and the sound is enticing in its catchy, edgy way. LO (Tortuga/PO Box 15608/Boston, MA 02215)

MINMAE • *Lucy in the Sky With DNA Helixes* CD

The CD begins with a barrage of noisy crap. Bad for my nerves, folks. It eases into some steady, mellow rockin' and I'm feeling the vibe a little better now. It's got some of that repetitive indie shoegaze that Seam, Codeine, Boys Life and the rest have done so well. Perhaps a little too much repetition. The vocals are pretty hit-or-miss... either you'll like them or think their ridiculous... sort of wavy and semi-monotone, but done intentionally, like V... I'm digging it. Among the musicians are Sean Brooks (the main creative force behind Minmae) and Araby Makalani (formerly of Jejune). I guess they're going for a Guided By Voices/My Bloody Valentine sound. As I have hated most of those bands' songs and I like this (to a point), they've hit above the mark. Good job, Spacey, yet somehow earthy. 5 songs, 22 minutes. DO (Dogprint/PO Box 2120/Teaneck, NJ 07666)

MALEFACTORY • *A Defining Moment* 7"

BEWARE! Grim, brutal, political grind/thrash from this corpse painted (think *The Crow* type make-up) group. I thought this was going to be Blackmetal. There are 4 political thrashers, one personal grinder and a cover of Disrupt's "Domestic Prison." Lyrics in English and Japanese. Brutal, grim, powerful. DD (Denied A Custom c/o Yoshiyuki Takahashi 3-5-12-106 Hashigadai/Narita-SHI/Chiba 286-0037/Japan)

MALEFACTION • *Worship Nothing* 7"

Very metal looking with a full color cover depicting some sort of demonic looking aberration. They even do a cover of "Necrophobic" by Slayer. However, Malefaction's music isn't all that metal. It is more uglified hardcore with very loud and booming vocals that are belledown from deep down in the throat. Coarse and overwhelmingly harsh music that would do in the unsuspecting, but will be thoroughly enjoyed by those with a taste for what most would call noise. KM (Commode Records/#5 221 21st Ave SW/Calgary, AB/T25 0G5/Canada)

MODESTY • *Thank You For Not Smoking* 7"

2 songs. Very proficient indie rock in the vein of Texas Is The Reason. The vocals are very moody and distinct. Modesty is a Swedish band and by now we all know that Sweden is happening, so you might want to own this, it's really quite good. MH (Black Star Foundation/Suite 757/2115 Malmö/Sweden)

MOODS FOR MODERN • *Two Tracks Left* CD

Oi! What is this?! Early '80s Elvis Costello? The theme from 3-2-1 Contact? Weird. The copyright is from 2000, but it could have fooled me. It suggests you listen with headphones, but many folks would be better off listening with the mute button. I kind of like it, since it's the sort of sound that Ben Folds Five pulls off, but I think many folks will cringe. Really syrupy. 3 songs, 10 minutes. DO (Doghouse/PO Box 8946/Toledo, OH 43623)

MY HERO DIED TODAY • *The City Will Pay For This* CD

This CD caught my attention as soon as I put it in my CD player. From the first song this throws you around with spurts of swanky yet heavy spastic guitar muting, off time metal-core rhythms and rock out parts. This band has taken hardcore-metal in their own direction, not a heavier direction or even a more technical direction necessarily (even though this does get pretty technical at times). I even hear a Torches to Rome/Bread and Circuits sound mixed in there at times, especially with the vocals whose lyrics seem to be personal but with a sense of something mingled in. The parts of this CD that bug me are the bouncy Snapcase parts, the kind of riffs that are just a step above rap metal. I went to their web site to find out the band has recently broken up which is sad. I also read a bunch of other reviews of this CD and a lot of the reviews compared them to Unbroken, which I can see traces of when I think of it but is not something that would normally come to mind. ADI (Schematics with distro by No Idea/PO Box 14636/Gainesville, FL 32604)

MYLES OF DESTRUCTION • *That Boy Has Problems* CD

Home-burned blue CD of weird bass and drum machine type punk/HC. Cool! Very strange, vocals range from clean singing to growls and yells. The drum machine adds an electronic (duh!) element to it. There is a cello on one track! This feels like a demo tape, in CD format. 16 minutes of weirdness. The lyrics are about homophobia, the trench coat mafia, and technology. The one man in this band is Queer, so that adds a whole load of good feelings towards this in my book! I may never listen to this again, but it will be a prized CD in my collection! DD (Gruntd Records/PO Box 554/Lansdowne, PA 19050)

MANCHURIAN CANDIDATES • CD

Reminds me of End of the Line, but not quite as raw sounding. Fast and chaotic for the most part, though there ARE a few mid-tempo, more straight forward hardcore songs thrown in which bring to mind His Hero is Gone and Citizen's Arrest. Highly recommended. BH (TFC Records/PO Box 150877/Austin, TX 78705)

MILEMARKER • *Sex Jams* 7"

On first glance I thought this was going to be some sort of Kraftwerk-inspired remix of a couple of the songs from the *Frigid Forms Sell* LP, which I like a whole heck of a lot. When I listened to it, though, there wasn't the plethora of electronic music that I was expecting—and, between you and me, hoping for. Instead it was sort of a slower, slightly different sounding version of two of the songs from the LP and one other one. It grew on me—kind of like Soft Cell remixes that annoy me a lot in the beginning, but then I start to like them and eventually I'm singing along—but if you've never heard Milemarker before I'd definitely recommend the new LP first. The songs are lyrically disgusting in a special sort of way, but sometimes when I'm really disgusted or confused by something I can't help but stare at it—which may explain my attraction to these songs, because I think they're great. I want to be repulsed by them, but am drawn in instead. Oh well. No complaints here. LK (Bloodlink/4434 Ludlow St./Philadelphia, PA 19104)

THE NATIONAL ACROBAT • *For All Practical...* CD

Chaos never sounded so polished. This album leaves you fucked over in a strangely different way. The recording quality sounds heavily produced which makes this frantic hardcore harder to digest because it is harder to get used to. Fraîche, even some Botch elements, The National Acrobat are doing a good job at creating some inventive hardcore. SA (Arise Records/PO Box 45/Shelbyville, KY 40217)

NEMIRAH • *Via Telepathy* CD

6 songs from Southern California's Nemirah. Technical emotive hardcore with blistering screams and emotionally charged vocals. The guitar work is well done—sharp and technically masterful. It's hard to compare them to another band because they have their own sound. At times they stray away from their emotive rock parts to more Botch-ish elements of feedback and screams then they go back into catchy harmonies that flow back into the rest of the songs. Nicely recorded piecing together for a good record. SA (Redwood Records/PO Box 6041/Fullerton, CA 92834)

NIRDEZNEB • *Agog CD*

Fucking weird noise. I don't get it. The packaging is really cool. The CD comes in a metal container that even has a clasp for the inner circle of the CD. Cool. Anyway, they play electronic noise and unlike some noise bands they do have some "singing" and lyrics. If you did noise then check this out, but I am just not all that interested, though I will admit that this is a lot better than some noise stuff I have heard. KM (Paracelsus Records/PO Box 105 231/D-28052 Bremen/Germany)

NEW BRUTALISM • LP

At first glance you would think by the name you're about to listen to blast beats, but if you know anything New Brutalism is a style of architecture. Maybe somewhere between modern or postmodern or the German critique of functionalism where the consumer takes a hit or the experimentation, utopia, and antidesign movement? I am not sure. What I am sure about is that this Knoxville based trio rock in similar ways that Shellac, Wire or even AC/DC do. Maybe they don't agree, but give yourself a listen and see for yourself. For those who get excited about this stuff, me being one of them, Steve Albini engineered this thing which means great production. New Brutalism, unlike many bands, has designed and built their own equipment from their instruments to their amps and cabinets, most of which is aluminum constructed. Someone said DIY and they did. Oh yeah, this is limited to 500 with nice covers so get it before the nordic thunder departs and you have no ticket to ride! BR (\$8ppd to ABC Group/4437 Sugar Maple Dr./Acworth, GA 30101)

NYRAI • Your Nation Is Dead 10"

This is a vinyl version of the CD that was released by Alveran Records in Germany. Nyrai play by the numbers heavy fucking metal hardcore. Ferocious and mean and metal. If you dig metal then they will smack you around and leave you happy. For more information see the review of their CD in Hac #23. KM (One Percent Records/PO Box 141048/Minneapolis, MN 55414-1048)

NEW MEXICAN DISASTER SQUAD • Weapons... 7"

Four songs that are very, very kick ass punk and super-melodic at the same time. "Denial is not just a river in Egypt." How great is that? Oh, they're fast, they're good and they know how to play. This is some of the freshest, most impressing punk/hardcore I've heard in a while. I think they kind of stole some guitar licks from the first Gas Nasty LP. I don't mind that at all. They did a good job. And now it hits me; this is total "Can I Say" era punk. Awesome, I want to listen to this again and again. MH (Discos Muy Guapo/PO Box 536631/Orlando, FL 32853-6631)

NINE DAYS WONDER • *The Scenery is in Disguise There* CD
9 more songs from this awesome Japanese band. It seems that there's a couple of new emo bands coming out of Japan (see Three Minute Movie) and so far I haven't been disappointed. Nine Days Wonder remain aggressive and interesting despite their catchiness. There were numerous times that I was reminded of Exploder and Martin seems to think they sound a little like Sleepy Time Trio and Braid, too. Whatever the comparisons are, you should definitely check this band out, they know what they're doing. SC (Dim Mak Records/PO Box 14041/Santa Barbara, CA 93107)

NINE DAYS WONDER • *The Scenery is in Disguise There* CD
Zoinks! Yowzers! This is awesome! "Rumblin', movin' bass lines, precision picking, "chick chick" guitar strumming, syncopated beats... I think the best thing about this Japanese trio is their song writing. Each composition is pieced together perfection. From quiet to loud, from mellow to intense, Nine Days Wonder has an incredible range. Many of their grooves sound like those of Shotmaker and their guitar melodies are very Braid-esque. Vocals flow from singing to an impassioned yell/scream, and every once in a while you can hear the vocalist's Japanese accent. I must forewarn you... this music is both danceable and incredibly addicting. So, Sleepytime Trio and Three Penny Opera fans beware, these guys know how to rock! ALP (Dim Mak/PO Box 14041/Santa Barbara, CA 93107)

OPEN CLOSE MY EYES • *El Nuevo Milenio* 7"/CDep

Yes, the name is pretty silly, and yes, Open Close My Eyes is a straight edge band, but fortunately their music is much better than their name! O.C.M.E. play powerful straight edge hardcore with melody and plenty of energy. All six songs are well done and this record will certainly please those that like melodic S.E.H.C. with plenty of beefy choruses. KM (Prawda Records/Scholastikastr. 24/CH 9400 Rorschach/Switzerland)

THE OATH • *Transatlantic Thrash Terror* 7"

What do you get when members of Charles Bronson, Mainstrike, Monster X and Devotee of Faith get together to make some noise? The Oath, of course. These eight songs are fast and very hard with great screaming and a lot of crazed energy. The sound is very much influenced by early '80s New York meets Boston hardcore, but real fast. The layout is classic cut and paste Charles Bronson style with both lyrics and explanations. Pretty fucking good considering all of these songs came together in 12 hours. Hard fucking core. KM (Coalition/Youth Attack/Gloom)

ORDINATION OF AARON • *Completed Works* CD

This is the reissued OOA discography CD. I guess it has one extra track so all you suckers who bought the last one four years ago can shell out \$10 for the new song. Don't you just love it when that happens—maybe in another 4 years they'll find another unreleased track and reissue it again. Anyway I never liked OOA the first time around but I thought what the hell it's been years after all was said and done so why not give them a second chance... I still think they suck. For those of you who haven't heard OOA they sound similar to bands like Current and Indian Summer but the singer's voice is just so whiny, makes you wonder how they managed to reach a kinda of cult status among the emo scene of the mid-'90s. This was one of those bands that helped turn emo into indie rock. ADI (Arcade Kahca/PO Box 620173/San Diego, CA 92162)

OUT COLD • *Two Broken Hearts Are Better Than One* CD

Simple punk/hardcore that's got drive and packs a little punch while still riding the poppy edge. When the singer starts to scream all fast and gets all pissed is when I like this better. Out Cold are on their way to create some good '80s-esque hardcore but there's just something missing—maybe it's the sing along parts or the focusing of a direction. This can get a little to poppy at times not to say poppy's bad but these guys should concentrate on fucking shit up with fastish hardcore (which is where they seem to excel) instead of messing about with riffs that belong on a Lookout record. Not bad... keep up the good work. ADI (\$8ppd to Acme Records/PO Box 441/Dracut, MA 01826)

PETROGRAD • *Another Happy Tale* 7"

Now this is just damn cool. Punk rock in the poppy, rock style. I am really into this! Very upbeat and fun, a nice change from all the metal and grind core I have been spinning of late. Cool lyrics with a hint of politics and lots of fun rhymes. Luxembourg never sounded so good! DD (An's Been Pissin Records/Postfach 11 03 38/93016 Regensburg/Germany)

PREJUDICE • *Inner Struggle* CD

6 songs. In case you really feel a craving for Swiss metal hardcore, and I'm sure you do (yeah, right), then you might want to check out Dark Day Dungeon first, because they're a lot catcher. Still this isn't too bad for what it is. There's fast parts, there's slow parts and then the next song starts. I guess, I should mention the fact that they have two vocalists and that one of them is a woman and she's doing a good job. SC (Hannibal's Records/95 Rte. De Florissant/1206 Geneva/Switzerland)

PRETTY PONY • *Micro Paillets* CD

Hmm... where to begin with this one? The influences of mod punk and experimental riot girl come through in varying degrees in each track. Pretty Pony are sort of like the more weird stuff on Kill Rock Stars, sort like Witchy Poo but nowhere as entertaining in their pure ridiculousness. The music is definitely catchy and some of the concepts are pretty interesting, but the whacked-out nature of some of the lyrics gets to be too much. LO (Tiger Tuff Records; tigertuff2000@yahoo.com)

PLANES MISTAKEN FOR STARS • *Knife...* LP

I must admit the stupid track at the beginning of side two was frustrating as hell. I couldn't figure out what was wrong with my turntable and I checked all my patch cords, but of course everything was working fine. The problem was that the 1st track on side 2 is silent. Okay, whatever. Moving on. Planes Mistaken For Stars are quite good. *Knife in The Marathon* is filled with what I would call aggressive emo. They rock out and scream and sing while weeping melodies and writing songs that are both catchy and memorable, but they don't wimp out. Good. KM (Dim Mak Records/PO Box 1401/Santa Barbara, CA 93107)

PRINCESSED • *Ripping Your Heart Out* 7"

This all-female group has a mix of pretty melody and edgy guitar. It makes for a nice record, but the softer side takes away from their overall intensity. It is hard for me to say that this band isn't inspired by part-girly, part-rough punk rock outfit like Bikini Kill or Bratmobile. I think the sound they have here is definitely derived from that style, though not exactly like it. I'd like to see this band play live and get a better feel for what they are like. LO (Create A Villain Of Your Own/PO Box 1515/Leesburg, VA 20177)

PINHEAD GUNPOWDER • 7"

Jesus, this really sounds like East Bay pop punk, oh wait, this is East Bay pop punk. Who is this Billie Joe guy? Has anyone ever heard of Aaron Cometbus? Hmm... Not surprisingly these 4 tracks are all very good and anyone that enjoys the fruits of these fellows or that enjoys East Bay influenced pop punk will dig these street smart bubble gum pop punk tracks. The sound is so familiar and yet these are new songs. KM (\$3 to THD Records/PO Box 18661/Minneapolis, MN 55418)

PLUTOOCRACY • *Sniping Pigs* CD

I was expecting this to be a discography of sorts, but low and behold it is new material. Apparently they have reformed! Plutoocracy existed a long time ago before Spazz (yes, Spazz was built from the ashes of Plutoocracy) and they played brutal grindcore with a metal influence. Well they are still thrashing out the bone crunching grindcore. If you liked any of their numerous releases then this one will either finish off your eardrums or get you on the long path to being completely deaf. Brutal and ugly. KM (Six Weeks/225 Lincoln Ave/Cotati, CA 94931)

PROBITY • 7"

The design of the record had me sucked in with its transparent layered inserts over colored vinyl. However, I wasn't all that engulfed by the music. It has a very thick quality that makes the whole record sort of mushy. Since this band is from Germany, their heavy sound is reminiscent of the prevalent Rorschach-influenced wave of German hardcore from a few years back. There is a hint of His Hero Is Gone-esque crust influence, but I have to say the metal influences of a band like Acme come through a little more. The lyrics are all very dark and dismal, dealing with feeling beaten down and trying to escape it. Even through the recording this is an interesting release. LO (\$5 to Dennis Krombach/Cluverdam 70/28876 Oyten/Germany)

PROFAX • *discography* LP

In the early '90s Profax was one of the best bands from Switzerland, or at the very least one of the only ones I ever heard. They released a 7" and did a number of tracks for comp LPs in both Europe and America, including the Give Me Back comp that Ebullition put out during Ebullition's infant stage. This discography includes all their comp tracks as well as the songs from their 7". Powerful and energetic hardcore with great singing and lots of emotion. The songs are still pretty good sounding today. My only complaint is that the design for the record is a bit sketchy and it would have been nice to have had all of the lyrics to their songs. As it is there is more info about Profax in the Give Me Back comp than there is in their discography LP, which is a bit weird. I am not sure if kids today will dig Profax but in the early '90s I always enjoyed this band and was quite good friends with many of the members. I do know that over the years countless kids have asked me about Profax after hearing their two tracks on the Give Me Back comp and now it is finally possible to actually get more Profax material. Hooray! KM (Prawda Records/Scholastikastr. 24/CH 9400 Rorschach/Switzerland)

RADIO 4 • *The New Song and Dance* CD

Unsurprisingly these 11 songs fit right in with most of the more recent Germ Blandsten releases such as Chisel and The Impossible Five. Radio 4 play highly melodic and catchy indie pop rock that reminds me of the Jam and some Clash stuff. Not much in the way of hardcore, I guess, but you weren't expecting that anyway, were you? I wish I had a scooter and I could ride it to Brighton listening to this. That would be fun. MH (Gern Blandsten/PO Box 356/River Edge, NJ 07661)

RATIONAL SOLUTION • *Big Brother...* 7"

Doom meets Aus-Rotten type crust punk. Six songs of politically aware punk anger. This comes with lots of political inserts on political prisoners and animal rights. Very sincere, even if the music isn't the most inspiring stuff ever. DD (Ever Reviled Records/PO Box 6072/Edison, NJ 08818-6072)

RDD • *A Reason to Live* 7"

The music is radio friendly poppy punk, with melodically sung vocals. Lyrics are mostly personal, everyday type stuff, with one song about the abuses of the human race on animals and the planet. There are a few aggressive parts thrown in, though overall it's pretty mellow. I actually enjoyed this somewhat, despite the teeny-bopper feelings it gave me. CD (Via Roberto Lepri 66/00155 Roma/Italy)

REPRISAL • *Boundless Human Stupidity* CD

7 tracks at 33:08 minutes. The Good Life assembly line rolls on with another 7 songs of apocalyptic metal hardcore. The vocals on this one alternate between distorted whine and death rattle. Lyrics cover animal abuse, war, desecration of earth, greed, etc... Every song does sound the same. SJS (Good Life Recordings/PO Box 114/8500 Kortrijk/Belgium)

ROT • *Sociopathic Behavior* CD

Rot hails from Brazil and their lyrics are short political outbursts. They are printed in English but they could be singing in Russian for all I can tell; very distorted and throaty bellowing with the occasional high pitched screaming. The music is fast and harsh grind core. The production is pretty raw, but it isn't bad. Originally released by Ecocentric Records. Ugly grinding noise. KM (Rhetoric/PO Box 82/Madison, WI 53701)

ROTTEN SOUND • *Drain 12"*

Despite the stupid name I picked this right up because it was licensed from Repulse Records who I've heard some brutal metal from. This record contains plenty of fast metal that sometimes reminds me of a crust or grind band, on a few occasions Rotten Sound throws around some blackmetal ideas with fast blasting, but they mainly have a older death metal sound that runs threw all of it. I just listed a bunch of different sounds and one might think this would sound all disjointed but it doesn't and the songs hold together without asking one's self, "Why did they just go into that part?" At the same time Rotten Sound doesn't really do much terms of inventive song structures or insane riffs. A lot of this could be considered pretty basic but its done nice and pissed off and breathes a few breaths of fresh air into metal. The vocals switch mainly between raspy scream (not too high pitched, don't worry) and lower yelling with some gruff growls are also present. The lyrics are filled with poor imagery of the disgusting world we all live in, self pity, and to my surprise some political messages. The recording is brutal and dirty, not dirty in a bad way, dirty in a raw untamed way. This isn't the pick of the month or even the pick of the week for me but it's so delightful to get a real metal record to review... maybe the pick of the day. Cheers. ADI (SOA Records/Via Oderisi Da Gubbio 67/69/00146 Roma/Italy)

RUNE • 7"

Thick, ugly, brutal metal. That sums this one up. Three songs of crushing slow parts, then searing fast parts. I enjoyed this! The lyrics are personal, but not overly cryptic, and sound positive. There is also an anti-religion song, metal indeed. The guitarists have Cradle of Filth and Immortal shirts on, but this isn't blackmetal. Heavy, brutal, positive. DD (Clean Plate/PO Box 709/Hampshire College/Amherst, MA 01002)

SCARLET • *Breaking the Dead Star* CD

Very Metal (with a capital M no less). Lots of metal guitar wanks, double bass drum and screamed vocals. Good if you're into metal. BH (Tribunal Records/PO Box 4932/Greensboro, NC 27419-1322)

SCRATCH HABIT • 7"

Fast, sometimes spazzic, sometimes surfy, sometimes spooky noisy music with strained growly vocals from Berkeley, CA. It reminds me of a lot of bands but at the same time I can't quite pin point one idea. I have no idea what they're singing about either, there's no lyric sheet. This release is pretty out there musically. MA (El Sabado Records/1442 A Walnut St. #407/Berkeley, CA 94709)

SEAN NA NA • *Dance 'Til Your Baby is a Man* CD

I don't understand why this band got such a bad rap when I asked somebody about them. I really liked these 10 songs. They're pleasant, emotive pop, that—certainly—has not much to do with hardcore, but that's the only "fault" I could find with it. The songs are on the moody, melancholic side, they are well written and pretty catchy. Again, I really liked this. MH (Troubleman Unlimited/16 Willow St/Bayonne, NJ 07022)

SHOCK RADIO • CDep

This four song CDR demo contains metal influenced, yet straight forward hardcore. Tough riff and harsh vocals remind me of recent straight edge stuff. It stays fast and steers away from being mosh-core because it has a thin, more punk, quality. The lyrics are about personal struggle and emotional issues that ask questions and cause introspection. LO (startadanceparty@aol.com)

SILENT MAJORITY • *You Would Love To Know* CD

Silent Majority dish out five songs of post midwest indie/emo mixed with a little bit of heavier crunchy stuff. The vocals bug, they just don't work except on the heavy or faster parts, but since most of this is poppy the singers gruff singing style just sticks out like a sore thumb. Lyrics are about love, lost love, past love and teenage love. Production is good. ADI (Initial Records/PO Box 17131/Louisville, KY 40217)

SIN DIOS • Solidaridad LP

Sin Dios has been around for something like 10 years. This LP captures one of their live shows. The crowd goes wild and does plenty of singing along as Sin Díos clocks in with 15 tracks. The sound is really good; apparently they used a mobile studio to do the recording. The songs are fast melodic punk with good chorus parts and political lyrics. And lastly the record is a benefit for some Brazilian anti-fascists being prosecuted by their government. I'm not very familiar with Sin Díos and I assume someone that already knows their material would be way more into this I was, but even so I thought it was a nice political punk record. KM (Don't Belong Records)

SKELETON • *Skullimate of the Year* 7"

8 songs. This band kicks ass. Why are there so many great Swedish bands? It just doesn't seem fair. Skeleton remind me mostly of Christ On A Crutch; it's all get up and go thrash. Very, very good. MH (Comunicaciones Media/Box 825/101-36 Stockholm/Sweden)

SLOWER THAN SEASONS • *Soon to be Ex-Girlfriend* CD

First impression: they like the Texas is the Reason 12" lot. If I was in the studio at their mixing session, I'd sound like this: "alright guys... nice work. DAMN! Bring those goddamn vocals down! Keep going... a little more... alright... did we record any goddamn bass??!! We did? Turn them up, damn it. And turn down the vocals some more." Okay, that was stupid. Anyway, the music is too low and the vocals are too high and shaky and need some improvement. Overall, this is sort of like a less "professional" Texas is the Reason, five years late. Personal lyrics. Just sort of typical and unremarkable. 7 songs, 32 minutes. DO (Dopamine/PO Box 3221/Beverly, MA 01915)

SNIPERS • *Blood Sucking Freaks* 7"

I must admit, to my dismay, I was a bit set back by the song titles such as "Natalie is a Necro" and "Transylvanian High School." I had assumed I had stumbled onto another Misfits sound-alike band. Well, not only was I proven wrong, but was turned on to a good band. While definitely still having a Misfits sound, these guys seem to know where to draw the line between influence and rip off. Some songs are fast and hard while others are more traditional and sing-along like punk. CF (\$6ppd to Kick N' Punch Records/PO Box 578/2200 Copenhagen/Denmark)

SPARK LIGHTS THE FRICTION • *Cocaine*, CD

Damn. I must admit, I was a bit disappointed when I found that this band who took their name from a Shotmaker song didn't resemble Shotmaker in the least bit. They're pretty good though. Spark Lights the Friction plays music that falls somewhere between indie-rock and hardcore, similar to that of As Friends Rust and other such bands. I've heard it described as "post-hardcore" before, but I'm not sure of what that means... These vocals lean towards indie-rock. Melodic and catchy with occasional screams, yet they never get cheesy or generic. A definite plus. The music is mostly up/midtempo grooves with various breakdowns and waltzes from time to time. It rocks, it rolls, it's danceable... yeah. I like this. ALP (Hex/201 Maple Ln./N. Syracuse, NY 13212)

THE STATIC • *Stab at the Night* 7"

Very dirty and punk sounding, think Death Wish Kids with male vocals. The lyrics are kinda on the dumb side, like something a drunken sailor would write. If you don't mind that, you'd probably like these 4 ditties. SC (Rock'n' Roll Blitzkrieg/PO Box 11906/Berkeley, CA 94712)

SPY VERSUS SPY • *Little Lights* CD

This is more or less what I expected from Subjugation; intricate, well recorded post-emo and splendid packaging. The nine songs on here seem to have been influenced by Braid, Polaris and Bob Tilton, among others. It's like they took the intricate and not so catchy guitar licks of Polaris and threw them together with urgent Braid-like vocals and melodies. It works well, but it needs several listens. The sad thing is that I would have been much more excited about this a few years back. Right now, I think it's time for something new. I wonder if post-emo means post-emotional? I certainly don't get incredibly emotional over these tunes. MH (Could you fucking print your address any smaller?/Subjugation/PO Box 191/Darlington/DL3 8YN/England)



SNAILHOUSE • Fine CD

What the fuck is going on? Am I just completely out of touch with my sensitive side or what? Number one... cardboard sleeve with some kid sending a chicken. Whatever. Words cannot describe how bad this is. Acoustic or not, this is fucking hideous and uncalled for. Another perfect example of our complacency to embrace crap just because it's DIY or indie. This belongs either in the hands of a major label or in the privacy of one's own home. Ri-fucking-diculous. I cannot believe that this needed to be re-released, in fact I can't believe this was ever released to begin with... honestly, I can't believe my ears and I hope my "closed-mindedness" drives this kind of shit away from the punk scene. But I digress... BD (Grand Theft Autumn Records/905 South Lynn St/Urbana, IL 61801)

STILLWELL • Last Ditch Effort CD

Another one of those CD's where the packaging is a lot slicker than the actual music. These 6 songs are on the emotive jingly-jangly side and feature a production that never really comes together. Unfortunately they didn't include any lyrics—so I can't comment on them. I get a slight Braid vibe from this, but they certainly don't sound like them exactly. Okay, but not great. SC (Forge Again Records c/o Justin Wexler/2224 N Bissell 2nd Fl/Chicago, IL 60614)

STRIKNIEN D.C. • Horses for Courses CD

Cool, original, a bit poppy, melodic punk form Ireland. This is pretty damn rad. I really don't know who to compare this to, because I haven't heard anything like it. If you want something new and original, get this! Political to boot! I like that! DD (Rejected Records/PO Box 6591/Dun Laoghaire/Co. Dublin/Ireland)

THE SUMMERLEAGUE • CD

Well... all the references I could throw out would be pretty generic so I'll just say that this sounds like slow, moody, indie rock. Sing-songy hushed vocals, thoughtful guitar pickings... calm and collected. It's a very pleasant listening and quite enjoyable, though I get the feeling that they'd be pretty boring live. But hell, who knows. ALP (no address)

SUPERHOPPER • Music For Downtowns CD

What the hell is this?! And why would they send this to HaC?! This is just plain boring alternative rock with a trumpet. Something that, if marketed well, would be eaten up by the MTV generation. MA (1013 Delaware Ave/Mendota Heights, MN 55118)

SHITLIST • A Cold Slap Of Reality 7"

Fast bone crunching crusty hardcore from Seattle, WA. Shitlist tears and shreds through their six tracks in a frantic race of power and violence. They do it very well and they manage to pull it off without turning their record into a monotonous wall of sheer noise; they have plenty of power and bite. I expect to see Shitlist patches on the local crust kids any day now. Vicious. KM (Fured Up!/PO Box 8985/Minneapolis, MN 55408)

SCISSORFIGHT • New Hampshire CD

Honestly, I have no idea how to describe this band. The music is some sort of Southern rock played hard and rockin'. The lyrics are influenced by white trash concepts, fitting with the Southern rock thing, but I can't tell if they are serious or a parody; booze, survivalists and big trucks! In any event the music rocks. I mean R-O-C-K-S!!! But be warned this is about as far removed from hardcore as you can get. Southern fried rock. Live free or die, indeed!! KM (Tortuga Records/PO Box 15608/Boston, MA 02215)

THERE IS A LIGHT THAT NEVER GOES OUT • CD

Another good emotive hardcore band from Japan. There Is A Light That Never Goes Out play medium paced chaotic hardcore with a melodic and rockin' underbelly and screaming emo vocals. All of the songs are well done, and this is one CD that will please anyone interested in this style of harsh sounding emotive hardcore. Apparently Dim Mak Records will be releasing a vinyl version of these songs sometime late this year. Crash, bang, scream and sing! KM (Grok Plastique/2-37-13 Shirasagi Nakano/Tokyo 165-0035/Japan)

THIRD DEGREE • 14 88 7"

Blazing anti-fascist thrash/grind from Poland. This rocks! Think of a faster Silna Wola, or Phobia and Short Hate Temper in Polish. This is great. 8 blazing thrash tunes on one side, one long wordless song on the other. The Nazi problem is really big in Poland and Eastern Europe, and this seven inch is the Polish Anarko Punk Answer the problem. 14 stands for 14 words that nazis use as a slogan about securing the future for their children, and 88 is another nazi thing, but I forget what it means. Polish HC always seems so urgent and passionate, probably because they have to deal with the shit they sing about (like nazis) so much. I love Polish HC, and anyone who shares that love with me will love Third Degree. Long live Polish thrash, smash Nazis worldwide! Translations provided, of course. DD (Dwie Strongy Medala/PO Box 55/58-260 Bielawa/Poland)

TEMPO ZERO • CD

Tempo Zero are from Italy and they play emotive hardcore with an old school edge. They would fit perfectly at a gig with Still Life or Yaphet Kotto. Melodic and emo and passionate but certainly not indie rock. They do it well. Lots of variety and as I said very passionate. This CD comes with a nice booklet. KM (Green Records)

TIDAL • 10"

This reminds me of Reversal of Man, but less chaotic and with metal elements thrown in. The vocals are the high screaming, but the rest is slower than Reversal of Man, much more rockin' than fast and crazy. Every now and then, they use some soft parts, and it works so well. Tidal is from Germany, and is a nice break from all the German Thrash that I review! The lyrics are political very, very well done indeed! DD (Incendiary Records/Stockumer Strasse 20/47139 Duisburg/Germany)

THIRD HARMONIC DISTORTION • Ex Animo CD

Hmmm... I liked their two song 7" (one of those songs appears on this CD) but a full hour of Third Harmonic Distortion is a bit much I think. The sound is punk rock, with an emphasis on rock, and at times they seem to have some sort of late '80s early '90s Dischord influence. They could be compared to some of the more melodic rock bands on Art Monk Construction, and in some ways they remind me of Kerosene 454. Not bad, but I still think an hour is too long. KM (Morphius Records/PO Box 13474/Baltimore, MD 21203-3474)

THREE MINUTE MOVIE • Rhythm of Wind and Water CD

Wow. 9 songs that are surprisingly close to Braid and the Get Up Kids, except that they're catchier than Braid and less polished than the Get Up Kids. This might not be the most innovative music ever played, but it's played well and it made me want to listen to this CD over and over again. MH (Snuffy Smile/4-1-16-201 Daita/Setagaya-Ku/Tokyo 155-0033/Japan)

TREPHINE • CD

I have to admit that the bonus track, which was a Gorilla Biscuits cover, was probably my favorite song by Trephine. Their blend of metal and mosh just didn't make me want to go back for more. The lyrics are decent with anger aimed at the shackles of religion. Pat Robertson and the scam he represents, heroin abuse, and human existence in general. Not bad at what they do if you like straight edge metal mosh stuff, but I will have to pass. KM (\$6 to - Records/PO Box 7096/Ann Arbor, MI 48107)

TJO • 7"

TJO stands for Tara Jane O'Neil, the artist performing on this record. There are 3 tracks of ambient, minimalist vocals and guitar. One of them is instrumental that I mistook for the intro to one her more formed tunes. It is easy to let the recording pass right on by as it floats away in the background. It is so soft that it almost isn't there, just sort of playing with the definition of sound. That said, it comes as no surprise that this record is on Troublemaker. LO (Troublemaker Unlimited/16 Willow St./Bayonne, NJ 07002)

TRI STATE KILLING SPREE • CD

Fast short songs with some moshy and metal parts thrown in. The recording quality leaves a lot to be desired. The lyrics are of the personal is political variety with a lot of explanation in the accompanying booklet. If you're into In/humanity and Orchid then you would probably be interested in this. BH (\$5ppd to Tag Team Records/9615 Hitchin Dr./Richmond, VA 23233)

THE UNIFORM • 33 Revolutions CD

Featuring former members of Universal Order of Armageddon and The Great Unraveling, The Uniform are back with their second release. It is filled with more stripped down rock and late '70s new wave punk influences with lots of discordant edge. I am not sure if it would still appeal to fans of either of the fore mentioned acts, but The Uniform does their thing well enough to stand on their own. They probably will not appeal to most hardcore kids, but will be more to the tastes of post hardcore kids getting into new wave and the sort of rock that lead up to punk's birth. KM (Morphius Records/PO Box 13474/Baltimore, MD 21203-3474)

UNKIND • Plant The Seed 10"

Fuckin awesome punk/crust from Finland. This doesn't sound like the Tamperc SS rip offs, but more like Swedish räpunk! Driving tunes with a crisp guitar over thick bass. All accept one of the eight songs are in English, and one is in Finnish. The lyrics are very political, covering issues from sexism to animal rights and trash disposal! It comes with a booklet with lyrics, and a nice poster printed on paper board! Fans of crust and HC alike will love Unkind. The first song reminds me of Bread & Circuits a bit! Fight Records strikes again! AWESOME! DD (Fight Records/Hiki vuorenkatu 17 D 36/3370 Tampere/Finland)

VORHEES • Bookburner 7"

Voorhees is a pretty active band. It seems like they have a new release out every other month, however, a few of their last releases haven't been all that great. I am happy to report that Bookburner is much more like the material on their split with Devoid Of Faith than the material on 13. This time around Voorhees play old style hardcore ugly and fast with a mix that is much more reminiscent of the early '80s; a lot of bands play '80s style hardcore but with a '90s sound that is influenced by metal with a much chunkier guitar sound, but Voorhees uses the thinner style that was so common with '80s bands. I'm not sure if that makes sense to anyone else, but I can certainly hear the difference. In any event Voorhees will not let down their fans with this one; raw angry hardcore. KM (\$3 to THD Records/PO Box 18661/Minneapolis, MN 55418)

VIOLENTLY ILL • 7"

This is my first record review ever, so bear with me. Basic three chord, forty second average punk raw songs. Lyrics about not fitting in, rejecting authority and killing posers at the mall. What were you doing at the mall in the first place? Anyway, very mediocre. CD (PO Box 501/Southhaven, MI 4909-0501)

VITA VERBUM LUX • 222 in Vertigo 7"

Noise. Annoying, piercing noise. I'm not into this at all. If you are, then this is a classic. DD (1720 Talleyhand/Brossard, QC/J4W 2J2/Canada)

VOICE OF DISSENT • Truth Untold CD *

Very tight and slick hardcore. I'm not sure if they're straightedge but they sure sound like it. For the most part they keep up a nice fast upbeat tempo, with a few chugga chugs properly injected. This does start to suck on the fourth song where they tried for a slower heavier approach which came out making them sound like a bunch of morons on Victory or something. Lyrics are about being true to yourself and saving the planet. I gave this CD to Gram who's been the king of '80s hardcore lately and he seemed to really like it. ADI (Resist Records/PO Box 372/Newtown/NSW/2042/Australia)

WASTED • On The Brink 7"

When I saw this I thought it was going to be crusty hardcore, and I was quite surprised to find that Wasted plays snotty melodic punk rock with great singing and catchy choruses. Wasted is great, and I could listen to this over and over again... memorable and fun. These songs bring back memories of when melodic punk was rough, tough and edgy instead of watered down pop. Great. KM (Grey Days Records/PO Box 65/1101/Riihimäki/Finland)

WAIFLE • And The Blood Will Come Down Like A Curtain 10"

Pretty disappointing. I tell you. I really had my hopes up for Waifle—I'd never consciously heard them and the packaging for this 4 song 10" is just awesome. However the music was a medium-paced, kinda drony, semi-hardcore concoction that did not manage to excite me very much. Too bad. MH (Magister Ludi/PO Box 470112/Tulsa, OK 74147)

WELLINGTON • discography CD

Wellington hailed from Arizona and they played metal influenced dirging hardcore. The vocals are a nasty deep snarl and the music is slow and painful with a lot of metal damage. The comp CD features all of their tracks from their numerous split 7"s as well as their tracks from their full length LP and their 7" as well as the track they did for Ebullition on the Amnesia comp LP. Probably not for everyone, but I think there are a good number of folks out there that would really appreciate Wellington, KM (Deep Six Records)

WITHIN BLOOD • First Blood CD

Apparently this sounds like Agnostic Front or some other NYHC band circa late eighties. Except that these chaps hail from Australia. I have always thought of the average Australian dude as the very laid back type. And while this might well be a cliché, I wonder where all this Lower East Side rage is coming from and what it's doing in '99 New South Wales. I just can't get excited about these ten songs, even though they're well written and produced. This stuff lost its relevance a long time ago. MH (Resist Records/PO Box 372/Newtown/NSW/Australia/2042)

WHAT HAPPENS NEXT? • Brutiful Fearing 6"

I don't know what the point is of making a 6" in a 7" sleeve? I mean why bother making it a 7"? Seems silly. However, even though it was silly to make this as a 6" What Happens Next? is anything but silly! Well, actually, they might be silly at times, but that is part of their charm. Fast thrashing hardcore with great lyrics and a whole ton of thrash hardcore pride. Fucking great. Really if you like thrash style hardcore and you haven't checked out What Happens Next? then you are really missing it! KM (Six Weeks Records/225 Lincoln Avenue/Cotati, CA 94931)

WOLFPACK • All Day Hell LP

FUCK! It took me a week to fix my room after playing this. I was jumping around so much, and the music was so awesome that it shook everything off everything else! If you haven't heard Wolfpack yet, think Anti-Cimex, Mob 47, Warcollapse, Diskonto, Detestation, and His Hero is Gone thrown together. Hail Sweden indeed! Wolfpack used to have the singer of Anti-Cimex when they first started, but not now. This record is a must for fans of Swedish HC. Even Swedish metal bands like Marduk wear Wolfpack shirts! Wolfpack is due to play in Goleta in July, and I'm already changing up my hair and sewing patches on everything I own. I don't plan on showering from now until the end of the show either! Oh yeah, the lyrics are political as well, but I think you could have guessed that! DD (Anomie Records/Feldsieper Strasse 13/44 809 Bochum/Germany)

WORLD INDIFFERENCE • CD

New skoolish punk, mixed with melodic punk which seems to be what a lot of bands are doing these days. The singing is quite weird it almost sounds like the vocals are pitch shifted to a lower frequency. This all just rolls right off my brain. I know that when I wake up tomorrow that none of these songs will be in my head even though I just listened to this CD about 3 times in a row. None of the content in this CD will make me want to listen to this again after I finish typing this up. On the other hand it's not giving me ear trauma like so much other stuff I review. What I'm saying is that this is so mediocre that it's bad. ADI (PO Box 2/Nutley, NJ 07110)

THE WORLD/INFERNO FRIENDSHIP SOCIETY**• East Coast Super Sound Punk Of Today CD**

This CD is a compilation of the band's four 7" records. It doesn't include any new material. The World Inferno is the collaboration of 13 musicians and it shows. Their style is all over the place and yet at all times retaining a certain distinct quality that they can claim as their own. I always enjoy listening to The World/Inferno and would recommend them to anyone that isn't opposed to other styles of music and other sorts of instruments than the usual punk rock band would play and use. Not much of a description I know, but trying to describe the danceable yet edgy music of The World/Inferno is best left to professional music critics. KM (Gern Blandsten/Records/PO Box 356/River Edge, NJ 07661)

THE WORLD/INFERNO FRIENDSHIP SOCIETY**• All The World Is A Stage 7"**

Fucking great stuff. It just makes me want to scream and shout and dance. World Inferno plays some weird ass music that will not appeal to everyone, but if you can dig their sound then they will bring a smile to your face and get your feet moving. Clever, original, and well done. KM (X-Mist Records/PO Box 1545/7219 Nagold/Germany)

THE WORLD IS MY FUSE • Good Intentions CD

This band wants to be on MTV so bad, it's fucking ridiculous. They make me listen to 14 of their awful, whiny songs that represent everything that's wrong with hardcore and they probably expect me to give them an objective review. Fat chance. MH (Espo Records/PO Box 63/Allston, MA 02134)

THE WRETCHED ONES • Live 7"

At first I was playing this on 45 instead of 33 and it sounded kinda good. Then I figured out the right speed and found out that it just some more mid-tempo punk that isn't really all that interesting. BH (Knock-Out Records/Postfach 100716/46527 Dinslaken/Germany)

YAWP • Progression CD

Straight forward, almost melodic hardcore with political lyrics. Not too bad. BH (Kangaroo Records/Middenweg 13/1098 AA Amsterdam/Netherlands)

YOUTH STRIKE CHORD • 7"

Powerful and abrasive hardcore from Japan. These four tracks have a lot of energy and fury, and the choruses work well with the harsh music; Youth Strike Chord combines a youth crew influence with a much more gritty and ugly hardcore influence. The lyrics are all of a political nature, and they come translated in Japanese and English (though they scream in English rather than Japanese). This is really quite good. KM (Sprout Records c/o Tsuyoshi Konno/1-10-27 1-bancho/Aoba-Ku/Sendai-City/Miyagi 980-0811/Japan)

ZOMBIFIED • 7"

First off I wanna say that there hasn't been a record on Communichaos Media that I didn't like as of yet. Zombified's drunk punk style is not exactly my cup of tea but it's not bad. Very energetic pogo punk rock, taking cues from some of the best punk bands of the late 70's. So go put on your vegan "leather" jacket and stud bracelet and let's go skankin'. MA (Communichaos Media/Box 825/101 36 Stockholm/Sweden)

THE BLACKOUT TERROR/MAJORITY RULE • split 7"

A also reviewed the Blackout Terror 7" for this issue, and I thought it was pretty good. Their material for this split 7" is just as good. Harsh music and raspy screaming about things that piss them off or what not. Majority Rule are very similar. Their vocals are a bit more distorted, but in general it is the same sort of harsh hardcore. Both bands hail from Florida. Ugly new school hardcore. KM (American Dream 101/1182 Chelsea Ln./Holiday, FL 34691)



AS I BLEED/DENIED REALITY • split 7"

Metal, that's all I can really say. I don't know too much about this genre, so I couldn't make too many comparisons. Both bands sound alike with chugga riffs and personal/crypto lyrics. Both bands remind me of Fragment, although the singer of Denied Reality reminds of the singer of ABC Diablo! DD (Voice of Life/PO Box 1137/04701 Leisnig/Germany)

LADDERBACK/MARION • split 7"

Marion play catchy hardcore from the mullets of Shotmaker but more complicated and a bit more quirky. The vocal work remind me a lot like earlier 400 Years and the music heavily revolves around the weird bass lines that I can't pin point. Ladderback also play catchy screaming emotional hardcore that allows some mathy influences in the mix and some early Current-ish sounds. Lyrically, both these bands don't offer too much outside of the obscurity they leave me in. But, over all this record has some solid points to make me spin this record again. SA (Backdoor Records/PO Box 802/Greenville, NC/27835-0802)

ACURSED/FALLOUT • split LP

The Acursed side of the LP jacket is really cool. The text is this very depressing statement about the meaning of our lives. I understand it and agree with. Oddly enough after reading the Acursed lyrics I discovered that the cover was taken straight from a Vacuum ad. Very funny. I thought I had seen it before. Anyway, Acursed play crust music in the Swedish style (hey, they are from Sweden after all). Pretty good. Fallout is on the flip side and they play a sort of heavy power violence hardcore; hard, heavy, medium paced stuff coupled with fast thrashing ugliness. Their lyrics are good and they provide explanations as well. They refer to themselves as "renegade hardcore terrorism" and that seems pretty fitting. They do their music well, as long as you like the style, and they also have their hearts and minds in the right place, which is great. Two hardcore thumbs up. KM (Putrid Filth Conspiracy c/o Rodrigo Alfaro/Sodraparks. 35/S -21422 Malmö/Sweden)

GAMEFACE/ERRORTYPE:11 • split 10"

All the polished radio emo pop you could ever ask for, I guess. As essential as electric nose hair clippers. To each his/her own. MH (Revelation Records/PO Box 5232/Huntington Beach, CA 92615-5232)

CODE 13/DEMON SYSTEM 13 • split 7"

Thirteen seems to be the lucky number here. Thirteen tracks of chaos and blood from Code 13 and Demon System 13. Both bands are up to their usual, and definitely will not disappoint those needing a heavy fix of thrashing hardcore. DS13 is actually touring the States this summer, so hopefully this record will give them a bit of help getting shows and people. Lots of songs about having fun, supporting hardcore for hardcore's sake, and saying fuck you to everyone that looks down on the DIY hardcore way of life. Good stuff. KM (Havoc Records/PO Box 8585/Minneapolis, MN 55408)

MENTICIDE/THE DECOYS • split CD

The recording quality on this CD is pretty thin. This gives both bands a heavy garage punk feel, since the CD sounds like it is playing on a shitty cassette deck. Menticide play no frills punk rock. Their sound is stripped down and formulaic, as they rip through 17 snotty, snarling, semi-melodic, gripping songs. They protest the norms and call for respect on many social issues. The Decoys come in on the other end of this CD with their pop punk that bobs and rocks through nine more tracks. A much lighter sound than Menticide's. Their songs are mostly about not fitting in, but they also have a hefty does of social consciousness in their songs. The booklet is large and has much information on the bands, the causes they support, and the ideas they have for a better world. LO (\$6 to Human Records/PO Box 57/Olean, NY 14760)

CASH FOR CHAOS/SOUTHPAW • split CD

Two hardcore bands share this CD; Cash For Chaos from Brazil and Southpaw from New York. Each band plays 6 songs of NYHC. Pretty good for what it is. It is well recorded and put together nicely. Non-essential for me personally, but if you like Sick Of It All and all those bands, you might be into this. MH (Conspiracy Chain/CX. Postal 87/S. Paulo/SP. 01059 970/Brazil)

D.D.I./STALKER • split gatefold LP

Packaged in a thick gatefold cover, this split LP is filled with the raging energy of D.D.I. and Stalker. No metal here, just pure angry hardcore; you know the harder they come the harder they kick your ass. Energetic, passionate, and kick ass hardcore. Stalker do a Rorschach cover track. The LP version is out on Maximum Voice Records and the CD version is out on Answer Records. KM (Maximum Voice Records/Answer Records)

WAR MACHINE/YANKEE WUSS • split LP

At first I thought that both of these bands sounded identical, which seemed odd. So I did some digging around and I found a note that came with the record explaining that the pressing plant messed up and put two War Machine songs on the Yankee Wuss side... so that made more sense. Apparently there were only 300 of these made, so this copy is a rare collector item! War Machine are made up of Detestation and Axione people. The sound is really good crusty hardcore. Their 7" is also really good. Yankee Wuss are, well, I didn't care for them all that much. They play spastic and goofy punk rock stuff, and I just didn't really get into them much. Their vocals are snotty punk. KM (3639 NE 78th Ave./Portland, OR 97213)

REIZIGER/BOB TILTON • split CDep

England's Bob Tilton coupled with Belgium's Reiziger makes for an emo lovers lucky find. Reiziger has mellowed and mellowed and mellowed, and these songs are devoid of the energy and grit that they had in the beginning. They sound very indie these days and way too spacey for my tastes. The Bob Tilton songs are still reminiscent of their earlier material though they too have mellowed somewhat. Their vocals are still very good and the singer just oozes emotion and feeling; such a great voice! Definitely something worth tracking down for those that love pre-indie emo. KM (Genet Records/PO Box 447/9000 Gent 1/Belgium)

WAIFLE/ANASAZI • split 5"

I don't get the interest in 5" records. There simply isn't enough music on here. It seems to me that as soon as it starts it stops. In any event, Anasazi is fast and harsh hardcore with crazed screaming. Yes, the band does feature members of Yaphet Kotto and Jenny Piccolo. Yes, they are good, but I would recommend their LP instead of this short little thing. Waifle had a surprisingly good tune. I don't remember them being all that good, but I liked their track here. A lot more meaty and hard then I was expecting. Again, this is too damn short, but for fans of these two bands then I guess that doesn't matter. KM (Pensive/Create A Villain Of Your Own)

BORN UNDER SATURN/SHORA • split 7"

Shora are tough and aggro. Their sound totally full and hard, and yet they are coming from an almost rock direction rather than metal. Good. Born Under Saturn are much faster and won't smack you around quite as hard as Shora will. This is a great split 7". Powerful and totally in your face. KM (Snuff Records/PO Box 5117/CH-1211 Geneve 11/Switzerland)

SWARM/FORCE FED GLASS • split picture disc 7"

Force Fed Glass play fast and crazy hardcore with heavy feel. They have broken up and moved on, so shall I. Swarm are great, as usual. Their blend of speed and anger comes off really well, and their Black Flag cover is a keeper. The most interesting thing to note with this, for HaC readers, is their song titled "Smizzshot In The New HeartattaCk." I am not sure what a "smizzshot" is but I reckon it must be slang for "crotch shot" or "eunt shot" or something, since the song is apparently about the fact that HaC used a photo of a naked woman (yes, gasp, her pubic hair was showing!) in the women's issue of HaC. I hope the song is meant as a joke, and I assume it is, but god damn it is weird. Very odd. I only wish I could make out what is screamed right as the song starts. There are no lyrics printed, but only descriptions. Weird indeed. Very good music, though. KM (Spiritfall Records/215 Hancock Ave./Bridgewater, NJ 08807)

USURP SYNAPSE/NEIL PERRY • split 7"

Usurp Synapse are once again vicious and chaotic and noisy as hell. Six songs of crazed shit with lots of twisted visions. Neil Perry are fast and crazy in the vein of Honeywell or The Locust or some other crazy lunatics. They do three tracks. Both sides are littered with weird sound bites. Let the chaos flow. Incidentally, Usurp Synapse may have won some sort of award for the highest number of releases in the shortest time. If I had a penny for every time they put out a new release... well, okay, maybe they don't have that many release, but they do have a lot! KM (Level Plane Records/PO Box 280/Cooper Station/New York, NY 10276)

THE TRUTH ABOUT ANGELS/SEPTEMBER • LP

I found The Truth About Angels to be truly annoying with their god awful clap tracks and awful keyboard parts. If they were intending to write annoying songs then bravo, they are a blazing success. I just couldn't handle them. September on the other hand play aggressive emo inspired hardcore. They are melodic and catchy and yet they have a lot of hard edge to them. Really well done. Both of these bands are from Canada. KM (In Awe Production/12375 24th St./Maple Ridge, BC/V4R 1K9/Canada)

FALLOUT/LAST WARNING • split 7"

Fallout will drive your parents right out of the house! Angry, fast, and vicious cat killing hardcore. They do it fast and hard and slow and hard. Ugly. Last Warning are equally hard, but they turn the frantic knob up to 11 and let the chaos burn down the neighborhood. Smoking and very similar to Septic Death. KM (Putrid Filth Conspiracy c/o Rodrigo Alfaro/Sodrapark. 35/S -21422 Malmö/Sweden)

THIS MACHINE KILLS/ENVY • split 7"

This Machine Kills features former members of Not For The Lack of Trying, Stephen Hero, Fuck You, and Stratego, along with Brian from Hand Held Heart Records on bass (okay, so probably no one has ever heard of any of the bands, but it is true nevertheless). Their sound is a medley of powerful early '90s melodic sounding hardcore, not unlike Bread & Circuits for instance, and crazed screaming. They keep getting better and better, and this song is the best that This Machine Kills has to offer so far. On the other side we find Envy. They are one of Japan's best sounding hardcore bands. Their blend of screaming emo and harsh driven energy comes together quite well. An excellent record. Incidentally, HaC's own Dr. Phood plays guitar for This Machine Kills; however, that doesn't mean that they sound like Swiz. KM (H.G Fact Records)

FLESHIES/THE JOCKS • split 7"

Fleshies play some decent punk rock with yelled, but still distinguishable, vocals. The Jocks bust out with more of an old school punk style. Gives me a nostalgic feeling of old Bad Religion or something like that, I mean not really, but somewhere in that vicinity. Some nice, original songs. Fleshies have a slightly more powerful sound, but overall the bands compliment each other well. RG (Spam Records/PO Box 21588/EI Sobrante, CA 94820-1588)

JUNO/THE DISMEMBERMENT PLAN • split 7"

Juno play some rocking material. Their last full length was in heavy rotation in my CD player a couple months ago and now they leave a song that is just as intense in their Seattle indie sound way. If you liked the last album on Desoto you'll like this song and if you haven't heard them this is the record to start. I remember seeing The Plan play at my house not too long ago and they tore the Patch up with their quirky sound and their unique way of twisting and manipulating rock around to make it laughable and danceable kinda like the same way They Might Be Giants does, but not really. I really don't know how to describe The Plan, they are just a fun dancy band with some really weird contextually cool shit going on. Good split record. SA (B-Core Records/PO Box 35221/08080 Barcelona/Spanish)

SHAI HULUD/ANOTHER VICTIM • split CD

I was worried with the loss of both their singer and their drummer, Shai Hulud would turn to shit... just a tale to tell over bum glasses of wine. Well, that's not the case at all. Shai Hulud has remained just as heavy, melodic, and eclectic as ever! In fact the intensity has doubled with the new singer! I saw them in Syracuse yesterday yeah, that's right, I went to Hell Fest...), and their live show has gotten crazier and more energetic as well. I sweat their new song on the split. It's exquisite! The music is all over the place, with a break down in the middle, that lasts a mere ten seconds... that shit's crucial! They also cover "Anesthesia" by Bad Religion, and "Limelife" by NOFX, both of which are well done. Another Victim sounds like Hatebreed, but worse. They're pretty budge. ALP (Trustkill/23 Farm Edge Lane/Tinton Falls, NJ 07724)

BLOODPACT/REACHING FORWARD • split 7"

I can't claim to be all that excited about either band's music. The Reaching Forward tracks on this were not as good as the material on their LP, and the Bloodpact stuff is good but they could be so much better. Both bands play very aggressive hardcore, but neither blow me away. However, this is still a very impressive 7" in my mind. Bloodpact is so fucking cool. Their messages are extremely important and they don't hold any punches. They are totally on fire and I wish there were more hardcore bands that had some sort of passion. I don't care if you agree with Bloodpact or not, the thing is that you have to respect their passion and conviction. I mean really, hardcore has become so fuckin' sterile and here is a band that isn't afraid to be angry. Awesome. The Reaching Forward lyrics are also quite good, and it is really cool to see these two bands calling their own scene's shit. Hardcore for the hardcore. Definitely. KM (Reflections Records/De Nijverheid 30/7681 MD Vroomshoop/The Netherlands)

MAN IN SHACKLES/LAST SECURITY • split 7"

Noise lovers unite! Last Security have a song for you, which they call "Noise Lovers United." Both of these bands will rip you a new asshole on their way to tearing smashing your skull open like a ripe melon. Whap! Brutal and ugly stuff. Man In Shackles have some in your face anti religious lyrics that are pretty brutal even without their music to back up. And Last Security's punishment for rapists is to cut off their dicks. Did I say brutal enough times? KM (Putrid Filth Conspiracy c/o Rodrigo Alfaro/Sodrapark. 35/S -21422 Malmö/Sweden)

BURY ME STANDING/THE MACHINE KILLS • split 7"

Two songs from This Machine Kills. Their sound is fast power melody hardcore with screaming vocals. Good stuff, and only getting better with each release. Bury Me Standing features the old Absinthe/Groundwork singer on vocal duties, and they are melodic metal. The vocals are a screaming mess and the music is very metal, but at times they can bust into a very melodic part (especially on the second song). The recording could be a bit better for their side. KM (Code of Ethics/10101 Orange Ranch Road/Tucson, AZ 85742)

REALIGN/THE CABLE CAR THEORY • split 7"

The Cable Car Theory are an emotionally driven band with catchy melodies and screaming to singing harmonies. The music is fast and quick paced and emits a lot of good positive energy. They sound similar to Shadow Season of the early '90s emo hardcore and have a strong As Friends Rust sound as well. A very boppin' three songs on their part. I dig, definitely. Realign, from Germany, play politicized emotionally charged screaming hardcore. Their passion and energy bleed all over their songs. Their clever start and stop measures keep me tapping my foot while the vocalist belches out lyrics against capitalism and the growing apathy of the masses. Very intense. They even play garagery riffs at times that throw me off in a really awesome way. This split is solid. SA (Voice of Life/PO Box 1137/04701 Leisnig/Germany)

BEYOND DESCRIPTION/KONTROVERS • split 7"

From the second my needle touched down I knew what I was in store for. Japanese thrashers Beyond Description play their usual style of honest hardcore that their name has become familiar with: Good motivational and political lyrics to get on the dancing shoes to. Now Kontrovers I had never heard... OH MY GOD THEY ROCK! Swedish hardcore with a newer, darker twist. Multiple vocalists, fast and aware. All you Diskonto and His Hero is Gone fans check this out!! CF (CAF Records c/o Daniel Rydström/Strandvallen 138d/30257 Halmstad/Sweden)



Russia

Hate To State

photo by Sergey Voloshin

THE TRANSPIRE TON/SECONDS SEPARATE THE DAYS • split 7"

You get one song each from these Wisconsin bands. The Transpire Ton play whirlwind rock with shouted vocals. Their song is short but contains some decent jagged guitar playing and dual voice action. Seconds Separate The Days play clean and sweet jangle rock that is not very exciting. No band info or lyrics are included in the minimal package. SJS (New Clear Records/3011 Nantucket/San Antonio, TX 78230)

DEAD TO THE WORLD/KID GORGEOUS • CD

These guys are apparently part of the Buffalo hardcore scene. I can usually appreciate good tough-guy hardcore, but damn this just isn't doing it for me right now. Dead to the World's lyrics read like a manic depressive's therapy session... "my lungs breath life's mess... there is no way out of here... I feel lifeless... this torment of life... life breeds depression..." and so on and so forth. Kid Gorgeous sounds like Dead to the World after a trip to the circus. Their lyrics are slightly more entertaining: talking about black kisses and black angels and broken hearts. Still not my thing, but half of this CD at least grabs my interest for a few minutes. If you like metal scales, then perhaps you ought to hunt this down. 10 songs, 25 minutes. DO (Redstar Records/762 Upper James St., Suite 335/Hamilton, ON/L9C 3A2/Canada)

KILL YOUR IDOLS/THE NERVE AGENTS • 7"

A punk rock split seven inch. Kill Your Idols play fast catchy punk hardcore with inspiring vocals. They lay down three tracks with a cover song by Scandal called "Goodbye to You." The Nerve Agents remind me a lot like a punk version of Youth of Today. Funnier and more oif in the rock. They also lay down three tracks and a cover song by Bowie—"Suffragette City"—that is done with dual vocals and done well. Although this seven inch seems to go by real fast, it is definitely a keeper and one to strap on your punk belt and the hardcore hoodie. Posi power go! SA (Mankind Records/PO Box 461/Bellflower, CA 90707)



ALL BETS OFF/THE CONTRADICTIONS • split 7"

The Contradictions play poppy, upbeat, east bay type punk with annoying vocals. This is very representative of the genre of mid '90s punk you would find on Epitaph or Lookout Records. Overall fairly average, but it beats buying from a major label. All Bets Off play a much better, more varied style mixing pop punk with harder, slower parts and softer parts with lots of reverb on the guitars. I enjoyed that, because it keeps it interesting. No lyrics were printed. DD (Cynic Records)

THE CREEPS/BLACK LOVE • split 7"

The Creeps play sort of youth crew-ish hardcore for the song pig, with lyrics about inherited sexism. "Grease and bleu cheese run down off your chin." Heh, heh, that's funny, I like the way it illustrates the degeneracy. "Indy rock?" is a more metal tune, hell bent on bashing emo. I Dig The Creeps. Black Love plays some pretty cool funk/drum rock 'n' roll tunes. No lyric sheet. CD (2480 Indianola Ave./Columbus, OH 43202)

USURP SYNAPSE/REP SEKI • split 5"

First of all, this is a 5", so I can't really listen to the whole thing. Sure, it is a picture disc and it looks real cool.. but (I hope) most people still buy records for the music. Rep Seki play one song and Usurp Synapse fit two onto here. The Rep Seki side has a conglomeration of brassy noise, screamy vocals, and some kind of guitar—though it really just sounded like some kind of twisted jam session, or should I say train wreck. The insert (which only lists the song titles and people in the bands) claims that there are eight people in this band. I don't know what they hell they are all doing, but one of them needs to get up in the front and conduct the mess a little more. When you flip the little bigger over there is even more upheaval, yet this time organized more into songs and easier for me to digest. Though, really, it is still insanity. Usurp Synapse have started putting out a TON of records lately, so maybe I don't even need to mention that they play hardcore in the vein of Jerome's Dream or Orchid. There are only five people in Usurp Synapse but they can out-nose the Rep Seki's eight. I guess less is more. LO (Magister Ludi Records/PO Box 470112/Tulsa, OK 74147)

MURDER/THE NERVOUS SYSTEM • split 7"

The Nervous System hail from Olympia, WA, and play Death Wish Kids/Yah Mos style punk rock complete with the crazy, angry vocals and all the snazzy breaks you could ever ask for. 2 songs, both real good. Murder sound more hardcore. Think bands like This Machine Kills and Born Under Saturn. 5 angry songs. They have a knack for keeping things interesting with. I recommend this wholeheartedly. MH (Fale Safe Records/PO Box 40171/Portland, OR 97240-0711)

HOG/ULTIMA RAZON MENTAL • split tape

This is a split tape put out by a label in Spain. Included in here are 16 songs by Ultima Razon Mental from Spain and 17 songs by Hog from Mexico. URM play speedy hc/punk with lots of sing alongs and catchy choruses. The Hog songs are older material that has been released before on different formats. Their songs are crazy demented outbursts against the society they live in. Their earlier stuff is much faster and straight forward while their later stuff more slower but definitely heavier with a dab of Sabbath. MA (H.F.N/Apartado 40/43700 El Vendrell/Tarragona/Spain)

SHOTWELL/MIAMI • split LP

Two bands from the Bay area playing some of that old East Bay punk rock. Although I love me some of that Cringer, Operation Ivy and Pinhead Gunpowder, I don't really care to bring it back through these bands. They do a decent job of playing raw sounding punk rock but it just doesn't penetrate me. It just kind of skims on top of those classics that never go out of style. But if you have East Bay punk fever, then this may be the record for you. SA (No Records/PO Box 14088/Berkeley, CA 94712)

CORROSIONE/CATTMERIA • split LP

Another fine Italian HC release on Agipunk! And a gatefold to boot! Both bands play mid-paced hardcore with a few faster parts thrown in. Towards the end of their side, Cattmeria throws in some blast beats. I would compare both bands to other Italian bands like By All Means or Torquemada. Corrosione also reminds me of mid-period Econochrist. Fans of those bands will enjoy this record. All lyrics are written in Italian without translations, but the lyrics are political. Topics range from anti-Mafia to corruption. DD (Agipunk c/o Milani Giampiero/C.P. 63/27100 Pavia/Italy)

CLOSER THAN KIN/NONE BUT BURNING • CD

13 tracks at 36:43 minutes. On this split CD you will find at least five songs from Closer Than Kin. They play very basic medium tempo punk rock with some melody and sing along choruses. The vocals are shouted and too loud. The lyrics are basic boy angst stuff. Their songs each last about a minute too long. None But Burning contribute at least four songs each. They play screamy hardcore with quiet breaks. Their lyrics are opaque. This music is generic but probably of interest to their friends. There are some space filling cover songs on here as well. SJS (For The Masses Records/PO Box 4083/Fall River, MA 02723)

CRUDE BUT EFFECTIVE/LAST MINUTE PERFORMANCE CREW • split 7"

Crude B.E. plays grind similar to His Hero Is Gone, and plays it damn well. Fast and Crushing grind core, with a break down once in a while. They lyrics of two songs are in German, the other two in English. Last Minute P.C. plays what I guess can be termed only as Punk/Ska. There's that "pick it up" OPTIV thing, usually followed by some old fashioned punk rock. The lyrics are in German. This started to sound okay after a couple spins, but I can't really say that this is my cup of tea. PCD (Last Minute P.C. c/o B. Setzer/Kurfürststr. 5/14467 Potsdam/Germany)

POLIKARPA Y SUS VICIOSAS/DEFUSE • split 7"

Colombia's Polikarpa Y Sus Viciosas are one of my favorite new bands after hearing this split. They are and all female band playing raging political hardcore with some demonic vocals. I wish they had more out. Japan's Defuse play similar hardcore but a bit faster, and I believe they are and all female band as well. All in all this record kills and we should be grateful to Answer Records for doing such a great split. MA (Answer/Hase Bid. No. 2 B1. 5-49/Osu 3 Nakajima Nagoya City/Aichi 460/Japan)

OUT COLD/VOORHEES • split CD

Straight ahead old school hardcore not unlike Devoid of Faith! This is awesome! Both bands sound very similar, in fact I can hardly tell the vocals apart! The instruments' recordings were the way I could tell the difference between bands: 5 songs from Out Cold, 6 from Voorhees. This should have been a 7" or 10", it's only 14 minutes long! You want this very badly! DD (Black Fish Records/PO Box 15/Ledbury/HR8 1YG/UK)

EGON/THE SEARCH FOR SATURNALIA • split 7"

I was fortunate enough to review The Search For Saturnalia's CD recently. It reminded me of Superchunk-meets-Shotmaker somehow. So, of course I would grab this 7" to review... I now feel a bit let down. I had also reviewed Egon's full length and it struck me as a really sloppy Cap'n Jazz... this time around, both leave me with mixed feelings... Bits and pieces of the Egon song, "Blowing Trumpets," are pretty cool and groove-oriented. Overall, however, it just goes and goes without much energy in the recording. Sort of poppy, without much oomph and with nasal-y vocals. At times it hits me like Proudential with a slight hint of the Cap'n. The Search continues with "Velvet," which is extremely mellow and makes me want to fall asleep. While it's pleasant, the whole damn thing sort of drags and has a coma-inducing effect. That can't be all that good. DO (Has Anyone Ever Told You?/PO Box 161702/Austin, TX 78716-1702)

DAYBREAK/THE ULTIMATE WARRIOR • split 7"

This is the first time I have heard The Ultimate Warriors and this will definitely not be the last. They play brutal chaotic intense hardcore that comes in an instant and leaves with a black eye. Fucking brutal. I went to a show with Daybreak a while back and they fucking blew me away with their thunder violence brutality. Not only do they fucking explode on stage but they got quick wit and facetious lyrics to boot. This 7" is a perfect way to start or restart your love for brutality. Go! SA (Daybreak/5075 Wright Ave./Baltimore, MD 21215)

THE COLOUR BLUE/KILL DEVIL HILLS • CD

11 tracks at 30:06 minutes. The Colour Blue contribute five tunes. They play inoffensive upbeat melodic punk rock. They play their instruments well and start off with a nice instrumental. Kill Devil Hills play upbeat punk with a somewhat harsh edge. Their dual vocals are a refreshing change and they are well placed in the music, equal with the other instruments. Lyrics are interesting stories about traveling long distances, school times, and events. The music is fast and jumpy and fun. SJS (Pirate Party Record Company/PO Box 814/Dundee, IL 60118)

CATHARSIS/NEWSPEAK • split CD

I was looking forward to the Catharsis stuff on this split CD. But the Newspeak stuff is by far the better material. Brazil's Newspeak play awesome power crazed hardcore with good playing and solid vocals, plus their lyrics are very political and they include extensive texts with their lyrics. Very cool and political. The Catharsis material is still interesting, but as it turns out is their early material and was previously released on a split 10". I like their newer stuff much better since it is more diverse. Still this is a great split CD. If you like extremely powerful hardcore and with strong political content then definitely check out Newspeak. KM (Liberation Records/Caixa Postal 4193/São Paulo-Sp/01061-970/Brazil)

A SONIC DETERRENT/MOZ • split 7"

Noise. I don't know how to review this stuff, all I know is I don't like it. This is a split between two noisy groups/people?. Weird noise effects, samples and other zany stuff. MA (Anti Everything/22 Mallory #1/Hampton, VA 23663)

THE PARTY OF HELICOPTERS/S PROCESS • 7"

The Party of Helicopters contributes one song of fast paced clutter core with crazy lyrics and careening guitars. Their second tune starts off like a chug chug metal tune with an ascending guitar riff. They shift to a slower clutter sound at the song's end. Lyrics are a repeated poem about a road, a hose, a video, and hell. Pleasantly odd music from this creative band. S Process provide one loud throbbering rock tune full of energetic bounce. The words are nicely sung within the music and seem to be about blood seeking news reporters. SJS (Track Star Records/PO Box 60/Forked River, NJ 08731)

SUL9B/PIGNATION • split 7"

I had this on the wrong speed at first, and hated it, then realized it was 45 and it improved drastically. Power violence sums this one up. Japan's Sul9b have four songs. Musically, it's like old and new Warcollapse with a constipated Cookie Monster on vocals. There are sludge filled slow parts, rocking faster parts, and even a few blast beats. Poland's Pignation have a thicker guitar sound overall. They belt out two songs, again a bit like Warcollapse, but more like the newer stuff. Both songs begin with samples of horrific techno songs, but the music makes up for it. Pignation also has more vocal variety, with high and low vocals. Neither band provided lyrics, and I have no idea if they are singing in their native languages or not. Overall, this release isn't that bad! Power Violence fans take notice! DD (Dwie Strongy Medalu/PO Box 55/58-260 Bielsawa/Poland)

V/A • Roll Over Your Head CD

This is a 3-way split from the Czech Republic. Podivna Formace and The Hysteric have a power pop punk sound to them, similar to bands on Fat. Infection have a hardcore sound that seems to be a bit influenced by NYHC. Four songs each band, good production. MA (Racketty Records/Majova 1474/2/415 02 Teplice/Czech Republic)

V/A • Modern Radio Presents: Volume One 7"

The first song on here by Amp 176 gave me high hopes. They play really cool emotive minor chord rock, that reminded me of bands like Cross My Heart and Starmarket. Not over-produced, though, their song still has that nice raw edge. Excellent. Unfortunately, the bands that followed; The Hidden Chord, The Forty-Five and Selby Tigers couldn't quite keep up with Amp 176. They're all pretty good, but not quite as fun as the first band. Nevertheless a solid release. MH (Modern Radio Records/PO Box 8886/Minneapolis, MN 55408)

V/A • Barbaric Thrash Detonation CD with 7"

Anyone familiar with maniac bandana thrash knows that 625 Records is leading the way in thrash love. This compilation includes tracks from all over the world, and will rip you to shreds. The comp includes a healthy smattering of bigger name bands like Slight Slappers, Melting Banana, Seein' Red, Capitalist Casualties, and Plutocracy, but for the most part is all about the new blood and the up and coming thrashers such as Ruido, 324, Unholy Grave, Youth Enrage, Charm, Lie, Insurrection, Wastehouse, Utter Bastard, SU19B, Strong intention, Real Reggae, Pignation, Countdown To Oblivion, Argue Damnation, Point Of Few, Rise Above, and lots, lots more. Fuck. You get the point, a lot of bands! Most bands do 1 track, but some do 2 or even 3 tracks. The comp also comes with a booklet that has a very small bit from each band. Thrash, thrash, and more thrash. It is indeed a thrashholocaust. KM (625 Records/PO Box 423413/San Francisco, CA 94142-3413).

V/A • Fuck You Punks Vol. II 7"

Each of the bands—Zeke, The Eight Bucks Experiment, John Cougar Concentration Camp, and the Confessions—do one song for this record. I don't enjoy writing bad reviews, but this just didn't speak to me on any level whatsoever.

Although covering multiple sub-genres of punk, none of the songs had any discernible musical character as far as I could tell. And beyond that, there was no other info included with the record. Not recommended. DF (Blue Moon Recordings/2075 S University Blvd. #264/Denver, CO 80210)

V/A • ...And They Had Tears in Their Eyes comp LP

This is a nice comp that features some good stuff from The Break Quintet, Saddest Day, Lucas, Kids Like Us, My Hero Died Today, Billion \$ Mission, JR Ewing, The Mile Markers, and Rage From Within. Most of the bands play some sort of emo oriented hardcore; a little scream-o-emo and a little melodic emo. But there is also a smattering of harder sounding tracks from Kids Like Us and My Hero Died Today. It would also be important to note that The Mile Markers do not appear to be related to Mile Marker. The comp comes with a nice booklet and is a nice sampling of some up and coming bands. KM (Lilacsky Records/Kjetil Holstad/Oslovenie 7/7018 Trondheim/Norway)

V/A • A Flavor Index... CD

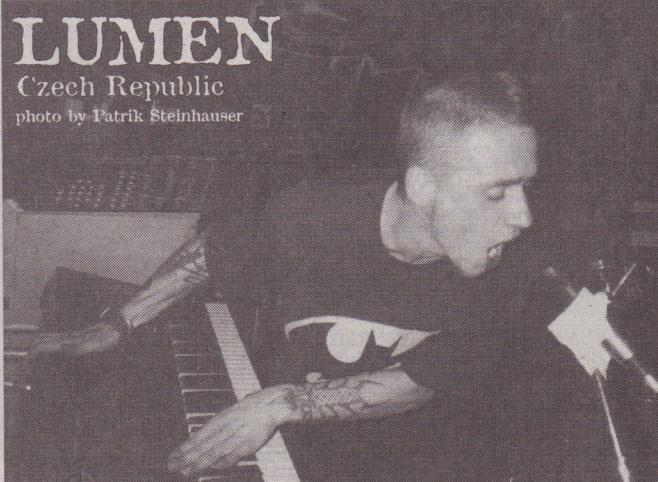
An eclectic mish-mash of noise, electronic music and mutant lounge music. Features Ruin Yer Stereo, Nexus 6, Brendan O'Donnell, f(x), Brad Womack, Whit Robertson, 1090, Kompassion Deficit Disorder. Mostly this just gave me a headache. BH (Brendan O'Donnell/1100 Charles St. Apt. F/Greenville, NC 27858)

V/A • This Kangaroo, Not Berkeley 7"

A comp from The Netherlands' Kangaroo records. The bands are Real Shit, Klinfelter, Trench Coat Army, Positive Negative, Undisputed Heavyweight Champions, Kozik, U.S.V., The Despised, Dead Nation, Out Cold, The Neighbors and Brezhnev. Most of the bands have political lyrics, most have an old school sound, which makes for a pretty good comp. DD (Kangaroo Records/Middenweg 13/1098 AA Amsterdam/The Netherlands)

V/A • This Changes Everything CD

This is one of those cheapo-sampler (\$5ppd within the US) that will give you an overview of a label's output. All the songs on here have already been or will soon be released on Second Nature. Some of my favorites are Anasara, Grade, Waxwing and Sharks Keep Moving. There are also tracks by Isis, Reggie And The Full Effect, Krakatoa, Kid Kilowatt and The Casket Lottery (among others). Oh, bands range from modern metalish hardcore to emo pop. MH (Second Nature/PO Box 11543/Kansas City, MO 64138)

**THE MAKESHIFT CONSPIRACY/SOURTOOTH • split 7"**

TMC's music is a bit dark and moody with awesome female vocal melodies. Sourtooth is a bit more like something coming out of Olympia with female and male vocals. Both bands rock hard. Something great to dance to at your unhappy birthday party. MA (Paroxysm/PO Box 58133/Washington, DC 20037-8133)

COMRADES/AGATHOCLES • split CD

16:34 of noisy, gnarled, fast, all out grindcore. No breaks, no letting up. This is awesome. In case you don't know, Comrades is one of, if not the, first sXe grind bands! Pre-dating Monster X, or so I have heard. Seven tracks of blazing guitars, pummeling drums, thick bass, growls, and screams. And that goes for both bands. Agathocles sounds much the same, with a more abrasive sound and 8 songs. They have always been good at calling it as they see it, and not being afraid to point out the scene's mistakes. Both bands cover political issues like tigers, and meaning it when we say solidarity. Right on! DD (S.O.A. Records c/o Paolo Petralia/Via Oderisi da Gubbio 67-69/00148 Roma/Italy)

20 MINUTES DE CHAOS/ALT T.C. • split LP

Greece vs. France! This is a damn fine record! 20 Minutes de Chaos hail from France and sound like Fleas and Lice, and I love Fleas and Lice!! Their lyrics are in French, without translations. But the song titles give away their political nature. Songs about prisons, vivisection, war and a cover of Dirt's Hiroshima! ALT T.C. (it's spelled different on the cover, this is the translated version) the booklet gave. It looks more like two AA! T.C. have a slower, heavier sound. They sing in Greek, and sound a bit like By All Means from Italy. They have translations in English, and their lyrics cover a range of important political topics. All in all, this record rocks! DD (Maloka/BP 536/21014 Dijon Cedex/France)

TO DIE FOR/ENGRAVE • split 10"

To Die For simple metal hardcore with high end screaming vocals and doses of feedback and creative ways to do the chugga chugga. Octaves and chuggin' with catchy screams equals a lot of head banging. I can see Good Life or Victory picking these kids up cuz they definitely sound better than most of those other bands. Engrave play less catchy metal hardcore but just as brutal and loud. Although they don't rock me as hard as To Die For, they still keep the edge fucking raw and fiery. This split won't disappoint if you are looking for some chaotic metal hardcore. SA (Defiance Records/Ritterstrasse 52/50668 Köln/Germany)

V/A • Straight Up Records Vol. 1 CD

Lots of bands doing everything from HC with blast beats to pop punk! Lots of variety to say the least! Most of it is pretty good. Recordings vary between the 17 bands. If you want to know what's happening with Japan's scene right now, this is a good way to find out. There is just way to much to take in to really describe it. No lyrics, too bad. DD (Straight Up Records/Kowa bld 2F/Minami-2 Nishi-1/Chuo-Ku/Sapporo 060/Japan)

V/A • Straight Up Records Vol. 2 CD

Same as the other sampler, diverse! From Oi to blast beats and then on to youth crew. 24 bands this time. Some on the first volume, most new. Read above review. Not much to say other than WOW! DD (Straight Up Records/Kowa bld 2F/Minami-2 Nishi-1/Chuo-Ku/Sapporo 060/Japan)

V/A • El Dia de los Difuntos CD

25 bands share this CD, most of them are Swiss (Cwill, Incured, The Peacocks, Open Close My Eyes, Body Bag, No Way, Prejudice), some are French or German (Motocross, Jerky Turkey, In Vain), and then there's also some US and South American hardcore (BBS Paranoicos, Falling Sickness, The Bruce Lee Band, The Chinkees). Musically this goes from ska to punk to hardcore. There isn't much info as to whether these songs have been released before or not. The overall quality is pretty good, but I must admit that I've been getting incredibly tired of CD compilations—there are too many bands, they look kinda cheap and there are too many bands. There are too many bands. MH (Hannibal's Records/95 Rue De Florissant/1206 Geneva/Switzerland)

V/A • Mindtree Records CD

Four bands that play various shades of indie rock and pop-punk. Played proficiently, but still sounds like every other band in these genres. BH (Mindtree Records/PO Box 690385/Quincy, MA 02269)

V/A • Montreal's Crust Fucks CD

As the cover foreshadows, this is a comp of crust bands from Montreal. Included are Disagreement, Annihilation, Préjudice, Oppressed Conscience, Global Holocaust, Urban Trash and Disjunction. I think you can guess what this sounds like, blast beats, fast riffs and yells and shouts galore. Political lyrics in both French and English, both of Canada's official languages. Nothing groundbreaking, but pretty damn awesome all the same. I liked this, and if you like crust, you will too! DD (Tobacco Shit Records c/o Simon Pare/827 Goldbourn/Greenfield Park, Québec/J4V 3H4/Canada)

V/A • The Whistle of the Missile video comp

This is the follow up to the *Actuality of Thought* video, which was a highly successful video that was released that featured one song live performances intermixed with short videos and arty effects. This time around the short movies have vastly improved with many being quite good. My personal favorite was about a man who fell in love with himself. It was both clever and interesting. However, the five video footage can often be pretty disappointing. For instance the His Hero Is Gone segment sounds like total shit and lasts about 60 seconds (the footage is so bad that you won't be bummed when it ends). A lot of the video footage just isn't all that good. But overall this is a pretty nice video and I think anyone unfortunate enough not to be able to see some of these bands would enjoy it. As long as you have the ability to easily spin on when the going gets rough then most viewers will probably have a good time with this one. Oh yeah, the line up includes Converge, Party of Helicopters, 12 Hour Turn, Dillinger Escape Plan, Crash Smash Explode, Engine Down and more. KM (Bi-Focal Media/PO Box 296/Greenville, NC 27835-0296)

V/A • Blood Beat 7"

This compilation showcases four east coast bands that unfortunately all feature a very poor sound quality. All these bands play raw punk/hardcore that would be a lot better with a decent recording. I remember liking the Clancy 6 demo, but hey guys, go to a decent studio! The other 3 bands are PCP Roadblock, Charm City Suicides and Kojak. MH (Blood Beat/28 Piney Hill Rd./Airville, PA 17302)

BURY THE LIVING • demo

Damn this is good! Fast old school hardcore, reminds me a bit of Negative Approach with a Discharge beat and Tony Erba singing, if you can imagine that. This is really good, the recording is a bit mucky and fuzzed out which is perfect for this sorta sound. The lyrics are straight up cut-your-fucking-throat-style talking about social ills caused by our government. Somebody please put out this bands record already! MA (2776 Madison #6/Memphis, TN 38111)

3MYLILE • demo

Though the recording could stand to be a little better, the basic stuff on this demo isn't too bad. Most of the 3Mylile songs vacillate between distorted and quick hardcore parts to melodic interludes and sing-alongs. To their credit, they sample the most pleasing part of each genre and use to them to create a sound that would probably appeal to lots of different punks. However, as with most demos, they sound like they could use a bit more practice because those parts don't flow together as well as they could. LO (61 East 20th St./Huntington Sta., NY 11746)

CAUSE • Is My Allowed Thought... demo

Fucking awesome Japanese HC! Aggressive, well recorded and pissed off! I sounds like a woman doing the main vocals. All the lyrics are in Japanese, but this is most likely political as fuck. Short but sweet!!! Watch out for Cause in the future! DD (Hasegawa/3-412 Fushiyada 12 Jutaku Nakagawaku/Nagoya, 454-0982/Japan)

THE SCAM • Defeat Competition demo

Standard political punk (at some times slow and folky, with melodic vocals) that comes with a peaceful and positive message in hopes of saving our environment and defeating the powers that be. Nothing too great as far as the music goes, but the tape comes with a nifty political "zine, which is pretty good and informative for activists, I think. I'd kind of like to see them just to listen to what they have to say between songs. PCD (Eight Dimension Records/14312 Spriggs Road/Woodbridge, VA 22193)

DRAW BLANK • demo

Upbeat and snotty punk rock in a classic style. Their 6 songs and I Regan Youth cover pass by pretty quickly. The lyrics are pretty pissed, mostly at people and their ridiculous behavior. They got to be a little tiring, but the music wasn't too bad. The fact that is really stripped down keeps it from really sucking me in, especially since it seemed like they were playing all the same song by the end. LO (1806 Sander/Poplar Bluff, MO 63901)

LIFE PASSED ON... demo

Life Passed On... play 5 songs. Each of them is similar to the first; basically covering a deep throat, tuned down, edgy style of music that is pretty popular today. It is thick and punishing. Unfortunately, the sound on this is quite low. I turned it as loud as I could without the distorting the sound and it is still pretty faint. Coincidentally, the lyrics sheet has teen text that badly photocopied, so I can't really make out much of that either. Am I going blind and deaf? LO (Ryan McKenney/20 Roger St/Dover, NJ 03820)

THE NUMBER ONE BLOOD • demo

This is terrible. Lots of distortion and feedback recorded poorly. It sounds like they did a track of high pitched feedback over every song. The vocals are spewing out high school angst and are distorted as well. Screamo have never sounded so bad. ADI (\$1ppd but there's no address... weird, maybe this is a plot to piss me off and waste my time... hmmm)

STRUGGLE OF EXISTENCE • demo

Come on, how fucking hard is it to put some sort of label on the cassette so people can figure out which side they're listening to—it's not hard at all... I've made demos myself and it's a very simple process. I'm not looking for anything fancy, just a little sticker so I know which tape should go in which cover and which side is side A. S.O.E. play screamo that's more on the metal side. The clean parts are recorded too low so when everything kicks in it kinda kicks out instead, you know what I mean. It's always funny seeing a band live getting all excited about the heavy part coming up only to have it quieter when they finally tap that metal zone). The lyrics are personal and political and the music does start to vary a little bit on what I believe is the second side. ADI (struggleforexistence@usa.net)

MELEE • demo

Mid-West '80s meets Finland '80s for a thrash battle (sans blast beats called Melee!). Political, decent recording, lots of thrash anger with break downs! I wasn't too keen on the vocals though. Nothing new, but awesome none the less. With a cleaner recording, and time, Melee will rule the world. DD (PO Box 471/Allston, MA 02134)

ONE LAST SIN • Bustin' Mad Nutz demo

This demo is actually more of a promo, since these tracks have been available either on a CD or as MP3. They are all mosh metal based with a heavy, dark vocal edge. It reminds me a lot of the releases on Good Life or Genet, two kings of the mosh metal genre. The songs are played well, but I am not a big fan of this style. LO (Released Power Productions/PO Box 19/190 Forest 3/Belgium)

THÉ CURTAINS • demo

Really, I can enjoy melodic indie-pop, but I just didn't make a connection with any of these songs. The Curtains offer up three songs here, and although there's nothing wrong with any of them, they just seem sort of standard to my ears. Unfortunately, there wasn't any other info included with the cassette to give me something to go on either. DF (\$1 to Thelazyrecordings/7009 Seaboard St./Myrtle Beach, SC 29577)

SOLITUDE • demo

Powerful and sincere hardcore with screaming vocals, concerning varying topics, such as differing value systems (and the oppression over one another in our culture), the futility of religion (and allegiance to god), and the life-draining prospects of work. The best thing about this is that the band not only took the time to include lyrics, but also explanations to them, something I think more bands should do. I look forward to hearing more things from this group in the future. PCD (17757 Corazon Place/San Diego, CA 92127)

PAGEANT MOM • demo

Pageant Mom play snotty, pissed punk in the classic, sloppy style. The lyrics are pissed and grating and the songs are just sort of quick. They sing about issues such as Jon Benet and the "big headed" little girl in the Pepsi commercial. I was treated to Kent singing (well, screaming) backup vocals on the "Buh-Ba-Buh-Ba" part of the Pepsi-slogan-mocking anthem all the way to work as I tried to come up with something of note to say about this demo. I don't know if that made it better or worse. LO (fishkillfrosty@aol.com)

THE KID KARATE • A Fist Full of Noise demo

There are 21 quick songs here doing the powerviolence/sludge metal with heavy bass combo reminding me of In/Humanity right down to the scream/growl vocals (but uglier). They even have funny song titles and lyrics like "True Till My Pension Fund" about older punks getting nostalgic about the '88 glory days, and "Steel Cage Darth versus Vegan Bonz Hans" which is similar to In/Humanity song "Dork Side of the Force" about vegan toy collectors who support toy companies that torture animals. Lot of work went into this—the music comes with extensive reading material/lyric booklet with explanation to every song, and more insight on the bands politics. These Belgians are an intelligent bunch, full of sarcasm or at least they look so on paper. AM (\$4ppd to Carlo Steegen/Molenstraat 57/3730 Hoestel/Belgium)

TYRANNY OF SMALL DECISIONS • Made in a World Full... demo

A drum machine, sludge guitar, sludge bass, and a choking singer come together on this poorly recorded demo and produce something entirely unlistenable. Slow and suffering. SJS (Wise Up Conspiracy c/o Johan/Caputsteenestraat 3/2800 Mechelen/Belgium)

THE IN SECURITY CAMERA • demo

This is a live recording of seven songs. Though most of the songs on this demo made me say "ouch" because the sound was so screwed out and insane. The vocals and guitars just squawk over the sound of drums that aren't much more than cymbals. The recording is bad enough to make even your favorite band sound like shit, which is just too bad. Deep in there, you can hear a hint of In/Humanity style wild thrash and witty vocals. I can remember a time when I was listening to one of my favorite and my Dad come in and say, "It sounds like someone is killing a cat in here." I know now what he meant. Arguably, my favorite part of this demo were the linear notes with their droll commentary on the bleak state of life. LO (Justin/1222 N. University/Peoria, IL 61606)

DRAW BLANK • demo

With song titles such as "Kiss Their Ass In Just The Right Spot" and "You're A Piece Of Shit And Everyone Knows It" you should already know they're gonna be doing some raw, kick ass hardcore. This sounds like it's coming straight out of '81 or '82. Can it be true? Can this issues demo's actually be better than the records and CDs reviewed. I think so. MA (1806 Sanders Ave./Poplar Bluff, MO 63901)

GUNMEN AND FLIGHTPATHS • Songs Named After States demo

Wow... quite a good recording for a demo. Clear and balanced. This is good, quirky hardcore that's both eclectic and intense. The mid-tempo parts remind me of a more metallic Three Penny Opera and the vocals, funny as it seems, resemble those of At the Gates but some lines are spoken. One of the three songs (that run just under eight minutes all together) seems to be about JFK's assassination. Weird. Hmm... this is pretty good. Energetic, metallish, not too overdone... yeah, it's worth checking out. Also, the singer is one of the most outwardly friendly people I've ever met. ALP (205 Bassett St./Syracuse, NY 13210)

ANTON BORDMAN • demo

Two man drum 'n bass band creating chaotic/melodic/spastic/ugly/lovely sounds. Minutemen-ish at times. Personal lyrics with social/political undertones. MA (13 Pasteur St./Providence, RI 02908)

IMPETIGO • demo

Really good emo screamo stuff in the vein of This Machine Kills, The Last Forty Seconds and Countdown To Oblivion. Like a lot of bands lately, they also sport that Born Again punk rock dirtiness that I can't get enough of. Not much metal going on here, either. Again, I welcome that. 6 songs that are well worth your money. Nice packaging, too. MH (Fale Safe Records/PO Box 40171/Portland, OR 97240-7171)

LARIAT • demo

Metal meets hardcore again, this time in the form of Lariat. Head banging goodness! Sounds a bit NYHC to me, and they are from New York. This is a good demo! Very nice packaging! Comes with a large booklet with lyrics and pictures. One fine piece of work. On the down side, the recording has a squeal in it that gets on your nerves after a bit. Lariat live must be crazy!! DD (Losing Face/PO Box 443/Round Lake, NY 12151)

WITLESS • demo

Oh shit this is funny. This has got to be a joke nothing can be this bad on purpose. Some of the worst crust punk I've ever heard, this singer sounds like he has no teeth and the marbles in his brain leaked out into his mouth. This demo is filled with the most basic over done chord progressions. Shitty recording and songs called "Fuck the system, smash the state," "Capitalist Lie," and don't forget good old "I hate the government." I wish this were a joke. ADI (31 S Auburndale #2/Memphis, TN 38104)

FINE BEFORE YOU CAME • demo

In the note they included it says, "We're just trying to play as much heartfelt as we can." A lot of bands would probably say the same thing, and in this case I would say that it does actually come across. It's nicely melodic but also has some energy too. The recording and sound quality are excellent for a cassette. They play two songs sung in English. Worth checking out if you like the crisper side of melodic music. DF (Corso Genova 1/20123 Milano/Italy)

TEKKEN/PITOPPO POPTARIES ADVENTURES • split demo

Wow, what a bunch off shit to have to listen to. PPA uses a drum machine to make sloppy noise, Tekken doesn't. The little insert doesn't even have a song list. Don't fucking waste my time like this. ADI (Vendredi 13 Recordings/25 Rue Goudout/31240 St. Jean/France)

ESPERANZA • demo

I have to admit that I am biased towards this demo because the people are friends of mine. But, regardless of that, I think it is quite good. They play six quick songs inspired by modern hardcore and thrash. To their credit, they have members of Tragatelo, This Machine Kills, Dirty Dirt & The Dirts, and a bunch of other really nice punks. The lyrics are politically charged and there is a lot of energy put into their recording. Esperanza is based in Southern California but they are doing a mini-tour up the west coast in a couple months. You should check them out. LO (Mike/PO Box 18198/Los Angeles, CA 90018)

BLAME GAME • demo

This is actually a pretty good demo. It is very nicely packaged and contains some great screetch/harsh emo in the vein of The Last Forty Seconds and Born Under Saturn. I was kind of bummed when I couldn't find an address, because you might want to own this. All I know is that the Blame Game are from Atlanta and that they have some cool things to say and play some impressive hardcore. MH (no address)

ERIC RYSK • Autumn cassette

On this cassette you will find solo guitar and plaintive vocals. The voice seems a bit strained at times and the recording is very quiet. Guitar is minimal strumming. SJS (Eric Ryskiewicz; erysk@aol.com)

FACELIFT • demo

Metalcore that is heavy but instead of relying on open E rhythms this has definite melody—not to say they don't have their mesh parts though. Clean guitars are occasionally present and add some more dimension. Most of this is pretty darn tight as well, there's only a few spots where you can start to hear hints of their limitations and even then everything is pulled off. The singer screams his head off about personal struggle and hatred. His voice is harsh and full the way it should be. The production on this demo is good: guitars sound full yet bright and everything is mixed right, making this a very solid first release. Good shit. ADI (adhdh@aol.com)

HERO DISHONEST • demo

There's a lot of insert to sift through; it took me way too long to find the play list. I read a few strange emo/political rants before I found where the lyrics are. I haven't heard too much Finnish hardcore but what I've heard Hero Dishonest seem to fit into the mold of. The recording on this isn't the best but I can tell what's going on, and all the instruments are tight which is what's important. The vocals seem to be all over the place in some places and I think they're singing in Finnish but the lyrics are printed in English so I really don't know. The lyrics are very to the point and are about punk politics and struggling to be a better person in this fucked up world. ADI (Seunalahti 1A/00730 Helsinki)

CAREBEARS • demo

I wish this was a joke, I really do. More xXe youth crew type stuff with lyrics that are so cheesy or so cryptic that I can't even laugh. The first song, entitled "Sweatshirt Mafia," is about being edge, and says "...so let's see that smile on your face, or else we'll put you in your place." And "...we'll show you the light if you play by our rules..." Do I need to explain further? Horrid recording to boot. DD (1474 Summit Ave./St. Paul, MN 55105)

TIMEBOMB • tape

I enjoyed this. Timebomb plays hardcore with some good ol' punk rock and rock'n'roll parts thrown in. Vocals are screamed, sung, or talked, which is cool, though I can't tell if it's one guy or three. They seem to cover a few different styles, like maybe they don't know just how they want to sound yet. Lyrics deal with hierarchy, the effects of capitalism on different classes and how it effects behavior, as well as how the profit motive has a negative effect on a lot of shit. I hope to hear more from Timebomb. CD (Danielle Marini/v.R. Battistini/32/00151 Roma/Italy)

TRANSMISSION • demo

Screamy This Machine Kills vocals with 400 Years style hardcore. Emotive but fierce. Good. KM (PO Box 14041/Santa Barbara, CA 93107)

THE BLACK HAND • demo

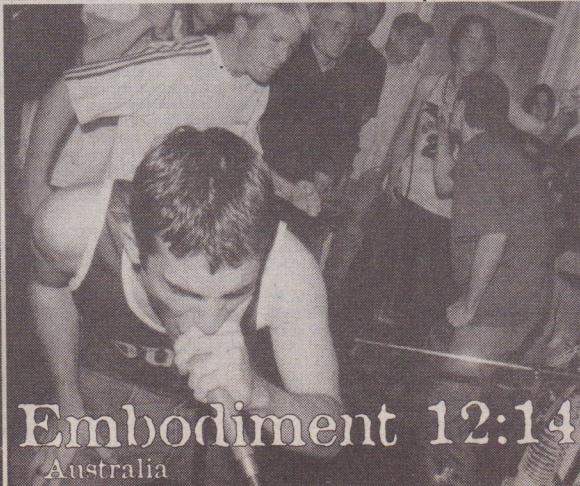
Wow, this rocks. Good, crushing metallic hardcore played the way it should be played. Dark, screamed vocals over complex guitar work. The songs focus on police brutality, the abuse of third world nations by the "democracies" of the west, the expectations placed upon individuals by capitalist systems, etc. PCD (PO Box 902/Station C/Montreal, PQ/H2L 4V2/Canada)



Seein' Red

photos by Joshua Peach

Holland



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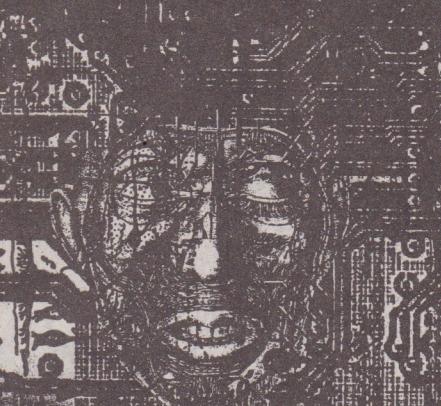
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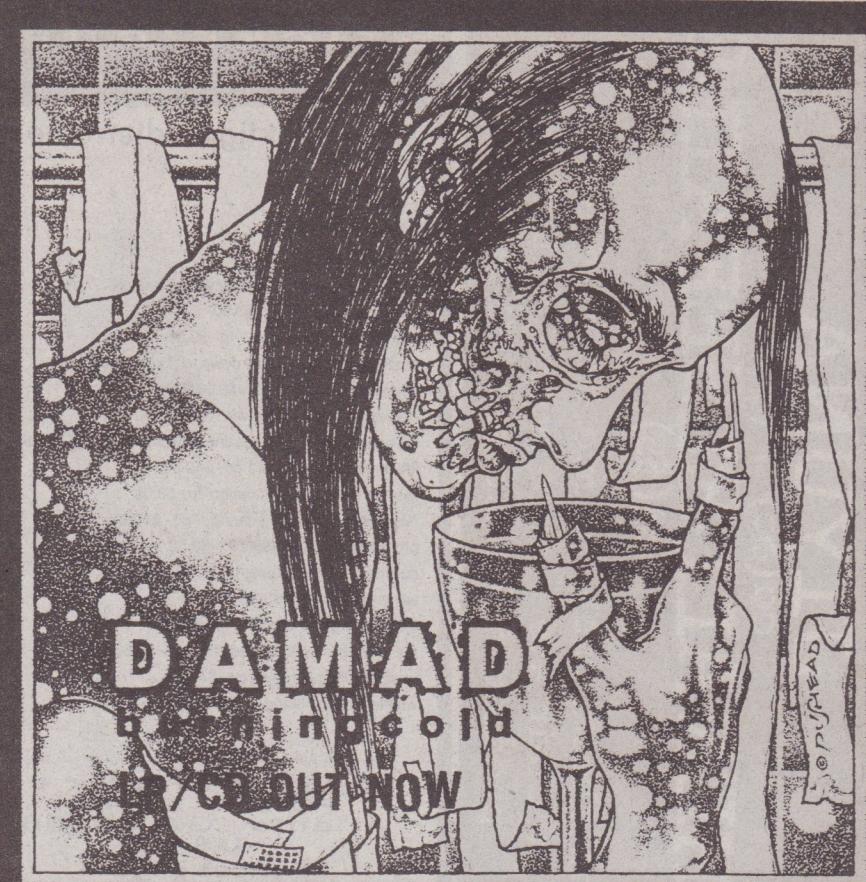
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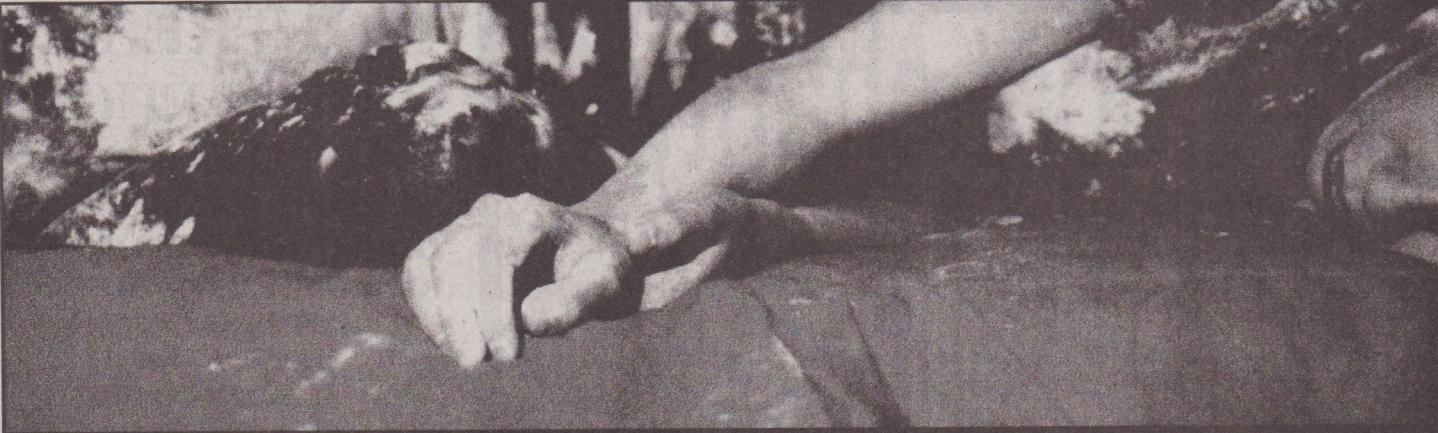
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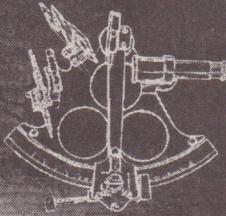
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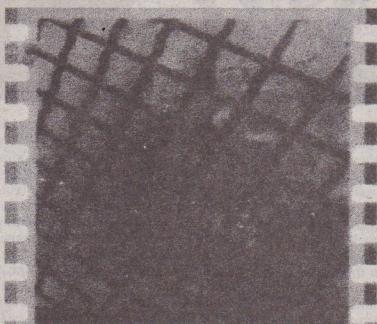
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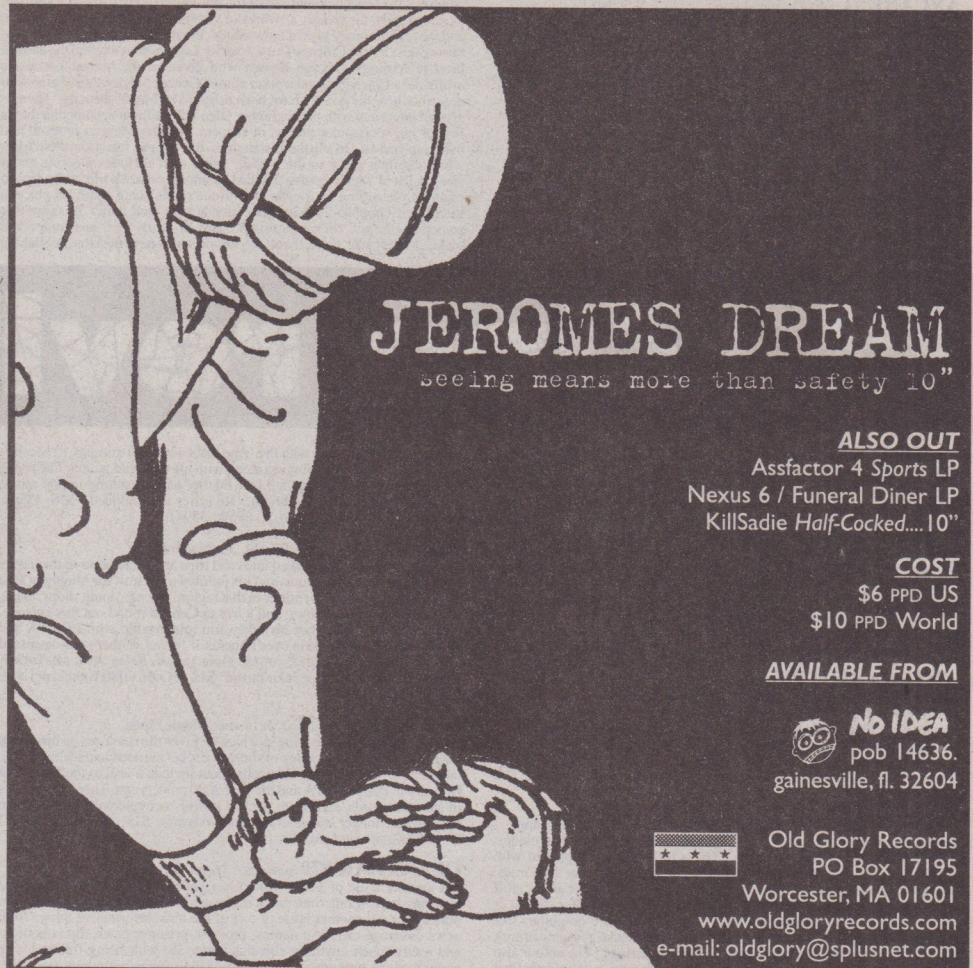


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ARCANE #1 8.5x11 50¢ 44pgs.

A big 'zine filled with contributions by a bunch of people with content including some nice fiction pieces, interesting non-fiction (such as a piece on abortion from both sides of the argument), lots of poetry, pictures of bands, some humor stuff, and many odd pictures to help mold the layout into something interesting. It's a well done first issue with a good variety of writers and their respective perspectives on, well, all the things mentioned in the first sentence. Keep it up! RG (Chris Robertson/6813 W Vogel Ave./Peoria, AZ 85345)

ASK WHY #9 8.5x5.5 \$1/trade 30pgs.

A good effort, clean layout, and informative articles on the mayday celebration in Minneapolis, and one on the goings on in Brazil. Interesting article defining queer edge, and coverage of the Chicago Fest 2000. Also a Phillipine scene report and 'zine reviews. Good stuff. CD (1474 Summit Ave./St. Paul, MN 55105)

**ANTIPATHY #6** 5.5x8.5 \$2 128pgs.

This 'zine is absolutely packed with information. I've read parts of it in several settings now, and each time I pick it up I find some awesome stuff inside. The wide variety of content (from Mike and assorted contributors) includes stuff on gentrification, the Seattle WTO protests, anarchism, friendship, cynicism, gender, cops, ecology, and so much more. But don't think these are short little ditties that say the same stuff we've all heard a million times... this is extremely well thought out, thought provoking, kick ass stuff. The writers don't take anything for granted—they are analyzing and dissecting things, not spewing the stuff they've heard others say before them. Several of the articles left me thinking about them long after I put the 'zine down. I am more than impressed with this issue of *Antipathy*. LK (Mike Antipathy/PO Box 11703/Eugene, OR 97440)

ANYERANISM #1 5.5x8.5 \$2 32pgs.

A fairly interesting poetry based 'zine, though there is a short article on health care. This first issue is entitled "An Astronaut," though I am not certain why. The words are strung together beautifully, but I didn't really feel like I got it. The writer does a lot of describing, which is what makes the images so initially vivid, but in the end I was still not quite able to digest it all. LO (Philar & Andromeda/575 Harrison St/Sebastopol, CA 95472)

BASIC AUDIO ETC. #1 & #2 4.25x5.5 \$1.50 80/48pgs.

Everything you ever wanted to know about audio, recording techniques, gear, instruments, and much more. These little 'zines are packed with info! Issue #1 has info on recording techniques and gear like mics, speakers, headphones, and how to do it all. I can't even name all the stuff in there! Anyone who wants to do recordings, start a place for shows, or is interested in sound should get this!! Issue #2 has info on guitars like tuning, strings, action, and all sorts of adjustments. It also goes into drums, with all the same stuff covered, except of course strings. The author also goes into recordable CDs. Both issues are over flowing with information, and I HIGHLY recommend getting both of them! The author is the sound man for a place called The Living Room here in Goleta, and has recorded over 100 bands over the past 10 years with his 16 track studio. ESSENTIAL! DD (John Lyons/PO Box 8493/Goleta, CA 93118)

BORN AGAIN LOSERS #1 5.5x8.5 \$1/trade 48pgs.

Joolie, the author of this 'zine, dedicates it to "all those who revel in their loserness." Within its pages she expresses her opinions on a variety of social issues and provides information on several important topics. First up Joolie gives a review of women's health and good ways to avoid toxic and unnecessary mainstream products. Other essays discuss the sorry state of the established art world and some hopeful countercurrents, manic depression and the effects of drugs taken to control it, veganism and how it effects her outlook on life, and the ethics of stealing. Some of the opinion pieces address direct action protests, romantic crushes, moving to San Francisco, post scenesters trying to relive their pre-mature days, and an analysis of identity based politics and how a variety of active groups might form a broad based coalition for change. There are a lot of good thoughts packed into this 'zine. One small problem arises where text overlays dark backgrounds making some words unreadable. Otherwise this is a good read. SJS (Born Again Losers c/o Joolie Geldner/6334 Shattuck/Oakland, CA 94649)

THE BLACK CLAD MESSENGER #8 8.5x11 \$7 24pgs.

What a breath of fresh air. In a time where political activism is returning in the US, the B.C.M. offers some insight and strategy in the current anarchist movement. There are a lot of different subjects dealt with like whose really violent, WTO protests, and a communiqué from participants of the N30 Black bloc (something for people who are so dogmatically against property destruction) and the Black bloc. Probably one of the best 'zines I have seen around and issue #9 is only better. If you are more interested in finding out more about the modern day practice of anarchism check this out. CF (PO Box 11331/Eugene, OR 97440)

BROWN ROT #5 5.5x8.5 \$1/trade 36pgs.

A politically oriented 'zine with also a mix of personal stuff. It has some very informative pieces on the Nestle boycott (because of their baby food campaign), vegetarianism, the environment, and many others. There are also some well written personal rants on life. Nice 'zine and I would say that I learned a lot from reading it. RG (Daniel Murphy/PO Box 6626/Boise, ID 83707)

BLACK CLAD MESSENGER #10 8.5x11 \$1 23pgs.

An anarchist magazine from Eugene, OR. As you can guess, this is filled with slogans, info, columns, and tons of political content. Issues about prisons, work, environmentalism, and so on. For what it is, this is a good magazine. Throughout the 'zine, it calls for the reader to "Fuck Shit Up." Maybe more details should be given there. Good stuff over all. DD (PO Box 11331/Eugene, OR 97440)

BLUE FIRE HEREAFTER 5.5x8.5 \$6 160pgs.+CD

This is quite an impressive construction by a guy from Chicago named Jon Resh. You get a glossy covered, perfect bound journal of essays, articles, interviews, and graphic that cover a number of issues and topics. Page one contains a quote from an encyclopedia of popular culture to be published in 2087 which claims that it is necessary to rebuild punk culture on new ideas and a wide scope of interests and artistic expression. Jon then compiles writings that apparently cover some of his interests. Articles and essays take a look at the lives of cockroaches, fast food french fry edibility, two points of view on the meaning and use of the "N" word in

America, the invention and use of the guillotine, how to deprive yourself of sleep safely, the fantasy arts of Virgil Finlay, being lost in Sweden, and the revolutionary joys of jaywalking. Interviews include Gary Pressey, the organist for the Chicago Cubs, Charles Townes who devised the earliest laser technology, George Kosten who invented the hottest hot sauce available, a Chicago social worker named George Sanders, and Satan who describes how his powers have been eclipsed by human atrocity. There is also an interview with photographer Glen E. Friedman accompanied by a few of his spectacular photos of rappers, skateboarders in motion, and hardcore bands. In all the discussions the people focus on their life's work and their place in the world. Other stuff includes a comic about sleep, a list of 7 inch records that had an impact on Jon's life, and a reprint of an article written by friends of D. Boon reminiscing about his place in their lives. Graphically this publication is very well done. It is rare that someone can pull off a controlled chaos of fonts, text, and image and make it seem like more than a tryout of some new desktop publishing

these pages. He certainly doesn't paint himself as all that lovable, but you have to wonder still. A great read. LO (Giovanni/PO Box 1781/Spokane, WA 99210)

DEAD CITY #6 5.5x8.5 \$1/trade 30pgs.

This is a collection of stories by a person named Dmitri that tell of the lives of people. Some are in stasis, some are struggling to find their way out of unhappiness, and some have numbed themselves to life. The general feeling of the stories is bleak though there are a few moments of happiness that shine through the cloudy tone. Then stories focus on the activities, travels, relationships, and acquaintances of a writer called Gypsy as he makes his way through the punk communities, small town donut shops, snowstorms, dumpsters and a continuous alcoholic haze. Much of the activity takes place in a Pittsburgh neighborhood called Oakland which, due to its cheap rents and proximity to two universities has been the heart of the regional punk scene. The various characters shuffle through their

software. There is a CD with the 'zine that contains 9 minutes 12 seconds of Jon's distorted voice singing along with his distorted guitar. The songs are pristine recorded in their low fidelity glory resulting in pop music reminiscent of Alastair Galbraith. No lyrics are provided. SJS (Viper/Po Box 3394/Chicago, IL 60690-3394)

CHUMPIRE #130 8.5x11 33¢/trade 2pgs.

Just a few reviews are worked into road trips and show news in this issue. Greg begins with the rundown of his journey to Detroit for Michigan Fest and some connected adventures in that region. Shows, donut shops, meals with relatives, more shows, and a trip to Canada round out this episode. Elsewhere Greg describes his lukewarm relationship with Erie, PA and why he would choose Erie over Phoenix if forced. Other stuff discussed includes PA license plates, voting, more shows, *Being John Malkovich*, and the current state of popular music. SJS (PO Box 680/Conneaut Lake, PA 16316)

CHUMPIRE #131 8.5x11 stamp/trade 3pgs.

Greg produces a 3 page issue in which he gives the rundown on his recent visit to eastern PA and some of the schools he attended and teachers who taught him. Other events Greg tells about include a visit to the Yeungling Brewery in Pottsville, PA and the year 2000 punk prom. There are reviews of shows, records, and 'zines packed in with a couple wild photos. I am enjoying the longer stories of the last two issues. SJS (Greg Knowles/PO Box 680/Conneaut Lake, PA 16316)

CLASS WAR #79 news \$? 16pgs.

Yet another issue of *Class War* to wet your whistle with at the activist watering hole. Long time muck rakers and bashers of the rich (and their police) put out another issue of one of the most informative things from news coverage of recent demos, protests, prisoner news, direct actions, and pretty much anything else that has to do with being finished with enough of the proverbial shit taking of the snobbish ignorant rich elite. Always in depth, always daring and always brutally honest. CF (BM Box 357/London/WC1N 3XX/England)

COMPLETE CONTROL #7 7x8.5 \$1 52pgs.

The latest issue of *Complete Control* gives an up-close look at the Monroe Park Tent City action that happened in Richmond in the summer of 1998. In retrospect, Greg sees the true magnitude this weekend had on his life and his political beliefs. We are treated to his account of the weekend and interviews with some other participants, as well as news clips and press releases relating to the action. The 'zine gives really good coverage of the whole thing and helps to illuminate the positivity of civil disobedience. LO (Greg/PO Box 5021/Richmond, VA 23220)

CONCRETE REALITY #5 8.5x11 \$2 64pgs.

A fairly big 'zine, and the majority of the material seems to be interviews. They are with: Windfall, the editor of *Under The Volcano*, Proof of Purchase, the editor of *I Stand Alone*, the editor of *Guillotine*, The Kill Van Kull, Suburban Crisis, Reach the Sky, No Redeeming Social Value, and On The Rise. They are all nice interviews, but my one qualm is with the layout, often times the background patterns would get in the way and the text would be really hard to read. Other content includes scene reports from NYC, including show reviews. Plus record reviews, columns and other miscellaneous stuff. A good 'zine, maybe an interview overload but there are still many nice pictures and other things to help round it out. RG (47-23A 169th St/Flushing, NY 11358)

CONUNDRUM #3 & #4 8.5x11 \$1 28pgs.

Issue #3 is a pretty dry interview based magazine that talks with Andy from Initial, Pete Menchetti (a.k.a. The Sticker Guy), Outlast, Shift, Autumn, and Rightstart. There are also rants, reviews, short columns, and a funny bit of band pictures with silly captions. It was too bad that the interviews weren't more interesting, because that seems to be the meat of the 'zine. There is a noticeable jump in thought into issue #4 however. The writing seems more refined and it becomes clear this fellow is now in college. The interviews with Crosstide, Jimmy Eat World, Schoolyard Bully, and Himsa were better that the ones in issue #3, the other content and the layout improved as well. There are music, book, and 'zine reviews, as well as a few personal ideas strewn throughout. LO (canyon74@inter.net)

CRYPTAS #18 7x8.5 \$3 46pgs.

Fuck, where do I start. This 'zine has been around for ages now. Lets just say that if you lived in Mexico and you were just getting into punk, you either got your info from *Maximum Rock'n'Roll* or you got it from *Cryptas*, simple as that. The editor Luis (who does a label by the same name) has put out many records and tapes of bands from all over the world and he usually includes a tape with his 'zine. This time around he's got interviews with Autonomia (Peru), Subsistencia (US), Hog (Mexico), Autocontrol (Argentina), Kontraataque (US), and many more. Plus reviews and ads from smaller obscure but totally DIY labels from all over the world. Check it out. MA (Cruz V. Luis/Apdo Postal #16-052/CP 10201/Mexico DF/Mexico)

CRYPTIC SLAUGHTER #13 8.5x2.75 \$1/trade 64pgs.

Ah, Giovanni, the poor protagonist of *Cryptic Slaughter* whose trials and tribulations we get to examine at close range within these pages. He has an incredible talent for describing the ultimate detail of his state of mind and how things are working around him. The stories are absorbing, as you see what began as an adventure turn into pure torture. I am left to question whether or not it is reality or Giovanni's reality I find within

days waiting for something that might break them out of their torpor. The struggling cities of Western PA and northern Ohio are an appropriate setting for these stories and Dmitri makes good use of their atmosphere. Structurally Dmitri does not give the stories beginning and ends, they just start and stop as though picking up from a previous tale and then leaving more for later. This fragmentation implies a larger context from which the stories are being told. Though all are well written the piece that closes the 'zine stands out. It takes place in a donut shop somewhere on the edge of suburbia. The local folk are discussing their lives over breakfast when the hitch hiking author enters their day and finds a place to rest, talk, and connect. The story closes this 'zine on a note of hope and respect for human dignity. There are some rather dark and morbid illustrations scattered throughout to break up the pages of single spaced, edited on the go, typewriting. SJS (Tapeworm Press/539 Washington NE/Warren, OH 44483)

THE DEFENESTRATOR #12 news \$? 12pgs.

A direct action journal hailing from Philly. News and issues: an article on an experience at the A16 protests, why you can't trust the DA office, and upcoming events such as the protest during the Republican National Convention. Lots of coverage on a variety of subjects to keep you aware with what's happening outside of our punk rock la-la land. CF (PO Box 30922/Philadelphia, PA 19104)

DEFORMACION CULTURAL #3 8.5x11 \$3 24pgs.

Here's the third installment of this 'zine from Argentina. I remember liking the second issue very much but this one seems to be focused more on the moshy metal side of things (interviews with Indecision and Siempre Verdadero). The columns are still very interesting though touching a number of issues, some serious some not. Other than that there's not much else. Bottom line: fairly good 'zine. MA (Casilla Postal 1424 c1000wao/Buenos Aires/Argentina)

DOGPRINT #14 8.5x11 \$? 44pgs.

I haven't seen a *Dogprint* in a while and it looks like this issue, and maybe all the ones to come, are going to be geared more to the indie-rock genre of the underground. All the interviews in this issue are with smaller indie-pop or indie rock bands like Technicolor, Her Space Holiday, Three Berry Ice Cream, Micro Mars, A-Set, and more. This issue spotlights labels that focus more on the indie culture as well like Matador Records, Thrill Jockey, Jet Set, and the like. It is a cleanly designed issue but it is definitely straying from the earlier issues that revolved more around hardcore underground in general. SA (PO Box 2120/Teaneck, NJ 07666)

DRINKING GASOLINE #2 5.5x8.5 \$2 40pgs.

Now this is what I'm talking about. I loved the first issue of this 'zine so I'm very happy I get to see the second one. This 'zine is straight up hardcore; no bullshit, no filler. Just music and conversations, very refreshing sometimes. Good direct questions which make for interesting interviews, awesome cut 'n' paste style layout. It reminds me of old great '80s hardcore 'zines I've seen before. With interviews by DS-13, Crudos, 9 Shocks Terror, Unruh, and Deathreat what more can you possibly want? It comes off damn sincere and I like that, keep doing what your doing Lonnie. MA (1806 Sanders Ave./Poplar Bluff, MO 63901)

DRINKING SWEAT IN THE ASH AGE #1 5.5x8.5 \$3 94pgs.

The heavy price is obviously due to the length, and because it was done on a printing press, and yes there is definitely a lot to read here. The majority is writing: a mix of typing and handwriting. With a few images and drawings thrown in here and there. I won't go into everything that is in here, but I will note that topics range from chess, to bike riding, to art, to consumerism, and many in between. There are usually more than one piece written about each topic also. The writing is clear and well done, and overall I think it's very good and I appreciate all the work that was put into it. From the makers of *Scenery and America*? I'm pretty sure. RG (PO Box 14223/Gainesville, FL 32604)

DWELLING PORTABLY April 2000

5.5x8.5 \$1.50 24pgs.

Dwelling Portably is a journal of information useful to folks who practice touching the earth lightly. Each issue contains pages of experiences, suggestions, and advice by and for people concerned with thrifty living, reuse of commonly discarded items, and/or dwelling portably beyond the confines of rent or property. A few topics and ideas addressed in this issue are living in a car or camper, bicycle use and retrofit, outdoor shelters, insulation and vapor barriers for shelters and sleeping bags. Also included are summaries of past issues and descriptions of information packets that cover such topics as wintering in a tent, sprouting, collecting foodstuffs in the wild, and many related issues. There are also brief descriptions of some like-minded publications. SJS (PO Box 190/Philomath, OR 97370)

(em) #14 8.5x11 \$2 72pgs.

The theme for this issue is food, so some of the interviewees and band interview questions were about restaurants and stuff, but next issue's theme is economics and they warn the reader, "get ready to be pissed." I'm looking forward to that one because it sounds quite interesting. This time around the band interviews are with Piebal, Botch, Endgame, and Stratego (Goleta favorites...), and there are also interviews with a nutritionist and a guy who owns a restaurant (which was pretty interesting; I wish this one would have been longer). There's also a review of skateparks in Oregon, and reviews galore. LK (Jared Bogli/PO Box 14728/Portland, OR 97293-0728)

EL PUUUNK 'ZINE #2 8.5x11 \$2 48gs.

This 'zine is all in French and has interviews with Los Crudos, Kim Bae, Han Kiri, Electric Frankenstein, Maroon Town, Niominka'Bi, 100 Grammes de Tees, and Seyni et Rootsaba, as well as scene reports, a write-up on The Ruts, and reviews. The music highlighted in this 'zine ranges from ska, to punk, to reggae. LO (Antoine Henry/40, Rue Du Bocage/33200 Bordeaux/France)

EVERY OTHER #12 5.5x8.5 \$1 44pgs.

The straightforward layout and design of this 'zine gave me the feeling that I was reading more of a newsletter than a punk 'zine, and the content is along the same lines. All the usual stuff: a couple of columns, a couple of reviews (records, 'zines, movies, books), and a little Richmond scene report. The one thing that I really did like in here was that (instead of the usual interview) they compiled a psychological profile of the members of Wheeble. Not bad. FIL (PO Box 14672/Richmond, VA 23221)

EVIL #2 8.5x11 \$4 84pgs.

When I saw this I was totally into the look, and I was into reading an interview with Orchid, but alas it is all in French. That is what I get for not paying more attention in the beginning! The interviews are with Orchid, At The Drive In, Cave In, Rubbish Heap, Join The Team Players, and a bunch more. The whole 'zine looks great, but unless you read French then it won't be much more than eye candy. It looks great, and is very well put together. If the writing is good then this must be a really good 'zine, but since I don't read French I can't say if the material is good or bad. But, hey, it looks good! KM (PO Box 5117/CH-1211 Geneva 11/Switzerland)

FEAR WHY THE MOUSE CAN'T BREATHE #2

5.5x8.5 50¢ 20pgs.

Six short personal stories fill these pages. Most of them relate directly to the authors confounding love life. He attempts to work through some emotions, but the 'zine doesn't necessary show him triumphing over the confusion. An interesting thing to eavesdrop on though. LO (AI/5258 Five Fingers Way/Columbia, MD 21045)

FLASHPOINT #3 8.5x11 \$2 48pgs.

Margaret Mead wrote a book called *Coming of Age in Samoa* about Samoans. The book has sold millions and was taught in every classroom. She gained notoriety for the book and became well respected. Years later, an anthropologist comes and declares that everything she wrote was false. People call him an idiot, question his credibility but he ends up proving that she was wrong, but it still takes a lot of work to convince the public, who loved the woman. With that in mind, the cover of this 'zine says "Documenting the fact, AIDS does not exist." Did that get your attention? Now if you are open enough to check out an alternative to the shit they call mainstream media (which the average person consumes without questioning), this might be for you. Although the presentation is not too clean, and a lot of this is reprints of articles from alternative publications, medical journals, and other publications, it still has some good info. The emphasis in this issue is the greedy healthcare industry in America. There is also info on cocaine experiments on animals, medical human guinea pigs, Aspartame (artificial sweetener, a.k.a. Nutrasweet), and some letters from readers. Question what they tell you, including in this 'zine. AM (Shannon Colebank/PO Box 5591/Portland, OR 97228)

FRACTURE #12 8.5x11 \$3 100pgs.

I had never seen *Fracture* before this issue, and after reading it I was quite impressed with what I found. It's a very nicely put together, huge newsprint 'zine. The contents stick to a relatively basic fare—interviews, columns, letters, reviews, ads, etc. I was really impressed with some of the columns, and that alone makes this 'zine worth reading (in my opinion, anyway). Most of the interviews go quite in-depth, so they were interesting as well. This time around the interviews are with At The Drive-In, Stalingrad, Trans Solar Records, Good Clean Fun, and Ray Cappo. If you enjoy this type of 'zine, I definitely recommend picking up *Fracture*. LK (PO Box 623/Caerphilly CF3 4ZA/Wales/UK) or (Deep Elm Direct/PO Box 36939/Charlotte, NC 26236)

FREEFALL #1 5.5x8.5 \$2 28pgs.

I would interpret this as a presentation of the editor himself to you, the reader. He basically just writes about what he likes, what he doesn't, what he cares about, his passions, etc. Before two people meet for the first time they should just hand each other their personal 'zines and save your breath (je je). No, all jokes aside this is a fair 'zine with good things in it just not very interesting to me. MA (48 Francis St. #2/Brookline, MA 02446)

**GET OFF MY LAWN #8** 5.5x8.5 \$1 24pgs.

Small 'zine packed with all sorts of stuff like show reviews, a Sissies interview, a big fuckin' Victory ad, comics, review of a porno movie, The Rise And Fall interview, and a few more things. Nothing caught my attention here but maybe it will catch yours, give it a try if you dare.. MA (see below address)

GET OFF MY LAWN #9 5.5x8.5 \$1 32pgs.

You know a 'zine is going to have funny stuff, or something to that extent, when it starts off with a hate list for the issue and a bunch of hate mail, complete with snide remarks to each letter. With the expectations that come from that, I have to say that the 'zine isn't as in-your-face annoying as I was expecting. On the contrary it had a lot of good stuff to read. There is some interesting stories about things that went on in the persons life and whatnot, things on animal rights, the Developmental Disabilities Assistance and Bill of Rights Act; and some other things. It has its share of funny and weird stuff, like an interview with Mary Tyler Morphine that is sort of odd and other things that you will have to read yourself. There are also some reviews of records, pages, and shows. RG (PMB 141/7107 S Yale Ave./Tulsa, OK 74136)

GHOLA #2 5.5x8.5 \$1 30pgs.

Nice little personal 'zine, simple and cleanly done with the writing being stories about her life. Some of it is recent stuff, and some of it is portions of a journal taken from many years ago. There are also a couple pages with poetry. I liked the general feel of the 'zine, her writing is clear and well-done and the pieces were interesting for me to read. Oh, and as for that general feel of the 'zine, it is sort of a downer, but that is real life. The wax paper cover is nice. I look forward to the next issue. RG (638 Lehigh Rd./Apt M-10/Newark, DE 19711)

GODDAMMIT #1 3x5 \$2 52pgs.

Goddammit, a 'zine full of personal rants and observations. The contents include the US government's school for assassins, questioning *The Bible*, experiences at a Catholic school, the vapid nature of local news, having money, some of the history with LSD, and a piece giving some background on the author. Most of the pieces were alright. All of the text is handwritten, whose style got to be trying to read at times and began to take away from the content towards the end. LO (Zack Funke/4409 N 66th St./Scottsdale, AZ 85251)

GREEN ANARCHIST #59 news \$2 20pgs.

This is "The End Of Humanity?" issue. Included are eyewitness reports from the WTO protests in Seattle (from one section of the anarchist block); lists upon lists of recent acts of community resistance, animal liberation, and eco-defense; articles on genetic engineering (of humans), the sixties as "the decade of the white heat of technology", liberation from civilization; and much more. My favorite section is "The Media's Top 15 Dirty Tricks". From "guilt by association" to "selective information", to mere "lies"...the Green Anarchist also has "counter culture" book, pamphlet, and 'zine reviews, as well as an extensive mail-order. This was extremely interesting, fairly atheist, and Kosovo were all different stories moving toward the same theme. *Imagine* is interested on making anarchism a realism in your mind in order to make it real in your life. LO (John Johnson/PO Box 8145/Reno, NV 89507)

HALL OF FAME #1 8.5x11.5 \$4 100pgs.

I have mixed feelings about this one. The cover art was really cool and it caught my eye initially. Inside I found pages and pages of rehash from the '80s and early '90s. There are interviews with lots of straight edge kids that had their day during that time, and being as I was one of them I did find it really interesting at times since I knew so many of them back in the day. It is all nostalgia, though and if that isn't your trip then avoid this issue. There was also a cool interview with Cynthia Connolly, which is probably the most interesting thing in the 'zine. Anyway, if you are into old straight edge stuff then *Hall Of Fame* will really get the adrenaline flowing because it is packed with nostalgia stuff. As a side note I read a review in *MRR* of this issue of *Hall Of Fame* and they complained that it was all boys and kind of anti-woman with a few of the choices that were made. I would have to agree since I have always thought that "Bitch" by Second Wind was one of the more embarrassing songs to come out of that era. Why pick this song? God, it was bad enough back then and now you have to remind me of that stupid ass song! I just don't understand why anyone would want to pick this song to reprint? KM (Ingo Engelhardt/Hammerstr. 147/48153 Münster/Germany)

HATING LIFE #2 8.5x11 \$2 32pgs.

Mostly a graffiti and metal magazine. It looks like the graffiti comes from mostly the Northwest with pieces by 625 and a lot of others. Pretty funny interviews with Fall Silent and SoCal dunder heads Deeds Of Flesh. Some odd content I must warn you, pictures of pretty girls and some odd comments. CF (4726 17th Ave. NE/Seattle, WA 98105)

HECTIC WORLD MAGAZINE #3 8.5x11 \$1 16pgs.

A quick read of a music 'zine which appears to cater more to music labels than actual readers. All it includes is an interview with Boy Sets Fire and Orangetree, a bunch of ads from big independent labels, and an entire page dedicated to release dates. MA (PO Box 199/Clawson, MI 48017)

HERETIC #1 5.5x8.5 \$2 48pgs.

I am assuming that the writer has just had an awakening in his social consciousness and wants badly to educate people around him to the injustices that are happening everywhere. Mike mixes it up with writing about struggle with conscience. There is a print up of a speech he gives to his high school, an informative research article on fluoride, and an incident in his life relating to the issue of abortion. There are also flyers about McDonalds, Gillette, PeTA, Proctor & Gamble, and an informative piece on Coca Cola for the readers to reprint and distribute. Good first issue, but lacks a little depth in writing. AM (Mike Kirk/112 Thulin St./Campbell River, BC/V9W 2K5/Canada)

HOOVERVILLE #1 4x6 \$2 18pgs.

This is a cool 'zine. Lots of insight on life from a homeless punk. Dogs, riots, bums, cops, it's all in here. "Thanks to the poor sap that left their Kinko's card with a hundred dollars left on it in the machine, this would've been possible with out you." CD (310 Mifflin/Lansing, MI 48912)

HOW TO STAGE A COUP #1 5.5x8.5 \$3 72pgs.

Be forewarned, this 'zine will take a chunk out of your hand! This is one angry 'zine written by a number of people of color. Almost all of the articles/columns are about race and punk. I love this 'zine, because it makes me feel uneasy, worried, angry, and is filled with passion. That is what a 'zine should do, make the reader feel emotions, not just pass information without feeling. All of the stories are personal, but by their nature political. EVERYONE should read this 'zine, and if you aren't moved by it, you're not reading it correctly. I can't even explain all the elements of these words, you need to read it for yourself. No reviews, no interviews, just blunt anger and passion. All of the authors have their contacts listed, so communication is open. BRAVO! The best thing I have read as far as 'zines go for a long time. You need this! DD (Helen Luu/22 Bridport Cres./Scarborough, ON/MLV 4N8/Canada)

IF ONLY THOUGHTS COULD KILL #1

5.5x8.5 \$1+2stamps 18pgs.

If you remember sitting in class drawing pictures of kids with mohawks killing their teachers, coaches, and lunch ladies then this might hit home for you. It might also remind you how angry we were when we were fifteen, for example: "All people are assholes and you should try to kill them all while they're sleeping". Justin. If this was half the size and free I would have liked it a lot more. FIL (9605 Deer Trail/Haslett, MI 48840)

IF ONLY THOUGHTS COULD KILL #2

5.5x8.5 \$1/trade 34pgs.

Damnit, I wrote a review for this then lost it and now can't remember what I wrote. It looks like a collection of columns and stories written by a few fine participants. Artwork, columns, life, adventure and much more riddles these pages and keeps the reader captivated! It's a fine 'zine in a cut and paste style and has some interesting stuff to read. If thoughts could kill I would be alive and kicking! RG (9605 Deer Trail/Haslett, MI 48840)

I HATE THIS PART OF TEXAS #1 5.5x8.5 \$1.50 40pgs.

This covers all aspects of what is considered a good 'zine: good writing, humor, seriousness, tips, art, and layout. John writes about wandering around Ann Arbor, traveling, work, vasectomy, books, and gives info on the infamous Oakland train yards (with a diagram for you train-hoppers). This all gives me a pretty good idea of a writer's outlook on life. If your still not sold on this 'zine, there is also a bonus 4 page Ann Arbor *Dishdog* newsletter, with hilarious stories and illustrations about dishwashing. Good stuff. AM (Tree of Knowledge/PO Box 251766/Little Rock, AR 72225)

IMAGINE #2 5.5x8.5 \$3 72pgs.

Continuing in the spirit of issue #1, *Imagine*'s newest offerings combine style, thought, and wit. Though the endless reports of police misbehavior got to the tedious, it supported the overall theme of anarchism, so I can see why it would be so necessary. The letters section, with some serious letter exchange between the author and well known figures such as Chomsky and Zinn, showed a debate which set the reader up nicely for the articles. The pieces on the destruction of wolves, the fictional history of W.W.II, surviving the police state, being atheist, and Kosovo were all different stories moving toward the same theme. *Imagine* is interested on making anarchism a realism in your mind in order to make it real in your life. LO (John Johnson/PO Box 8145/Reno, NV 89507)

I'M JOHNNY AND I DON'T GIVE A FUCK #4

4.25x5.5 \$7-\$10 sliding scale 220pgs.

I have enjoyed this 'zine from the first issue, but this time around I have to say that it is not a 'zine like the first two issues and not a 'lil' book like issue #3 was... this time around it's a BIG book, and it's awesome! The different format allows for several different levels in the storytelling, which ties together the reading and keeps it varied and interesting. I can't really explain it and I don't want to give it away before you have a chance to read for yourself, but there are a whole bunch of different things happening in here that all come together brilliantly. Stories about touring, stories about life, stories about the moon... it's all in here. I told myself I'd read this slow so it would last for a long time but I wound up reading it all in one very, very long sitting. Lucky for me, though, it's just as interesting the second time through... and the third... and the fourth... LK (Andy/PO Box 21533/1850 Commercial Dr/Vancouver, BC/V5N 4A0/Canada)

IMPACT PRESS #26 8.5x11 \$2 56pgs.

Where to start? *Impact Press* always delivers and when they do they deliver by truck loads, there's just so much in here. Now, you may not always agree with their writers but hopefully that can spark up reaction from you to write back and make yourself heard. Included in this issue are articles on the use of Native American symbols as sports team mascots, the relieving of responsibility from a man over the birth of a child, Gore and Bush, cars vs mass transportation, and more. My only complaint is that a lot of the issues discussed here tend to be mainstream issues and not more direct but less talked about issues such as issues media would never cover, but then again I haven't seen every issue of *Impact Press*. MA (PMB 361/10151 University Blvd./Orlando, FL 32817)

IMPACT PRESS #27 8.5x11 \$2 56pgs.

Impact Press stands as an alternative to regular media outlets as it fills its pages with columns and thoughts on recent issues. This time around you can read about fame, black conservatism, revolution in the US, advertising, third party options for the presidential election, equality in the workplace, vegetarianism in the news, social security, the US government's involvement in the KLA, and much more. If you are interested in getting some contact information, opinions, or the skinny on what has been new lately you can get a 3 issue subscription for just \$5. LO (see address above)

INCITE INSIGHT #1 7x8.5 \$2 36pgs.

An incredibly creative 'zine with lots of input and effort. The art work and design alone leaves me stunned. The writing is very personal and gets very provocative. Issues like sexism come up throughout this 'zine and are pointed out in unique storytelling fashions. A very heartfelt 'zine to say the least. Please do him a favor and pick up a copy. I definitely recommend this 'zine. SA (260 Forest Drive/Goleta, CA 93117)

INTERWENCJA #1 8.5x11 \$2 28pgs.

I'm not quite certain which language this 'zine is in. It certainly looks like Polish, but since I can't read Polish I cannot be sure. The contents include articles on the Chiapas Media Project, Catharsis' manifesto, some reviews, and much more that I can't quite label. LO (Marcin Kopczynski/Chabrowa 12a-15/44-200 Rybnik 15/Poland)

INTOX #4 8.5x11 \$1 104pgs.

The fourth and final issue of *Intox* is a thick one. Among the pages you will find some short fiction, a plethora of columns, reviews, and a description of a week's thoughts. This issue also features interviews with The Get Up Kids, Jets To Brazil, Tanger, and At The Drive-In. If you have an interest in these bands, the interviews are worth the read. I thought the whole issue looked really good and the content all flowed nicely. There isn't much discussion of why this is their last issue, which confused me because the content would lead me to believe they were far from their ends. LO (PO Box 4173/Estes Park, CO 80517)

MY NATURE IS MY OWN 8.5x5.5 \$2 22pgs.

For the most part, this is kind of a generic anarchist 'zine, which is not to say that the issues dealt with (such as the infringement of the government on our lives, the loss of humanity in our modern world, and computers as the unnatural progression of evolution) are not real. It begins with kind of a rambling essay focusing on the title of the 'zine, which is kind of disjointed. There's also an I.W.W. info sheet on the "real labor day," a cartoon regarding the extermination of Native Americans in the US., and a couple more essays of the anarchist persuasion. I suppose this does a good job in outlining the problems in our (American) society, but seems to fall short on solutions, outside of the generic call for the dismantling of government. PCD (Jeff Frank/10133 NW Second St./Coral Springs, FL 33071)

JOURNAL SONG #2 4.25x5.5 \$1/trade 64pgs.

The winding prose of *Journal Song* is presented well within the layout. The text is broken up very methodically to give the desired effect, and it comes across very well. The content is all very personal and gives lots of his perspective on life. He talks about starting a band, falling in like, doctor's appointments, drinking, and being sort of generally fucked. An enticing issue for those interested in personal 'zines. LO (Steve/703 NE Tillamook St./Portland, OR 97212)

KEROSENE #10 8.5x11 \$4 70pgs.

Kerosene is a music and culture based 'zine from France. All the text is in French, so here is a run-down of what you'll find inside. There are interviews with photographer Danielle Dombrowski, Second Rate, Ananda, Monochrome, The Get Up Kids, Grade, The Sorts, Jets To Brazil, Brazen, The Capitol City Dusters, Fugazi, Troublemaker Unlimited, Envy, Les Thugs, Dionysos, The Jerry Spider Gang, and Sons Of Otis. Phew! Most of them are pretty short, but (since I can't read French anyway) I can't really comment on whether or not that effects their quality. This issue also features articles on cult movies, news, columns, show write-ups, reviews, and ads. LO (BP 3701/54097 Nancy Cedex/France)

LIBERATION NOW #10 5.5x8.5 \$7 12pgs.

There are a variety of short, almost poetic, thoughts in this 'zine. It's all laid out with art and fancy handwriting. It's well done, though it's a very short read. The thoughts are about media and life in general. It's nice to look at, though I read through it very quickly. LK (PO Box 64/Station C/Montreal, PQ/H2L 4J7/Canada)

LIFE IN A BUNGALO #11 5.5x8.5 \$1 32pgs.

Um, isn't it spelled Bungalow? Oh well, people can spell however they want for all I care. Clean layout, lots of ads, and also a bunch of record reviews. For writing there are some pretty good reads, such as a thing on Pat Buchanan, Mark David Chapman (DIE!), and some general interest columns. Sort of a lot of wrestling related stories, which sadly enough do not interest me at all. But that is just me, there seems to be lots of wrestling fans out and about these days. Oh, and there is an interview with the bassist From All. This has its share of good stuff to read, and it's a nice length: not too long; not too short. RG (PO Box 413, W.O.B./West Orange, NJ 07052)

MANOWAR #2 8.5x11 \$2 28pgs.

Now this comes from Italy and it's written in Italian so I couldn't really read it and understand it. I think this is done by the people at SOA Records, an Italian DIY hardcore label. This is a huge sized 'zine with a nice and neat layout and lots to read. Included in here are interviews with Green Records, Timebomb, Hardcore Hooligans, a piece on the Nocturno Film Festival, and a tour diary written while traveling with Kafka. There's also a rad live One Step Ahead picture in here for no apparent reason, but hell it works for me. MA (Paolo Petralia/Via Oderisi Da Gubbio 67-69/00146 Roma/Italy)

MAYHAP #9 8.5x7 55¢/trade 36pgs.

Mayhap is a well done personal anarchist 'zine, with rants from an anarchist perspective, as well as protest stories and an article on what to do if your being harassed by police. A good read. CD (PO Box 5841/Eugene, OR 97405)

ME NOT #2 5.5x8.5 stamps/trade 24pgs.

This 'zine is made up of several short rants by Kyle. There are thoughts about relationships and the world and vegetarianism and his particular place in the world. I think this is a good start for this 'zine, and the ideas will certainly develop over time. Kyle is certainly on the right track; he just needs time to solidify and complexify the ideas in the 'zine. Incidentally, in the brief rant about time I was astonished that the example used was prison... personally, if I was going to be locked up I wouldn't want the amount of time to be indefinite. Yikes. LK (Kyle/401 Colonial Dr./#9/Ipswich, MA 01938)

MENISCUS #2 7x8.5 \$7 56pgs.

Contained within *Meniscus* is a lot of text about life and friendships and also a bunch of various lists. Meredith tells a lot of random stories, and it was nice to read a 'zine that had long pieces in it as opposed to the paragraph-long rants that are so prevalent. The pieces in here didn't necessarily leave my head spinning after reading them, but when I finished the 'zine I found that I enjoyed the overall experience. This is the type of thing that I would have really enjoyed if a friend gave it to me: not knowing the creator makes it feel slightly more distant, but the ideas discussed are somewhat universal. LK (Meredith/2716 Fillmore Rd./Richmond, VA 23235)

MESSAGE FROM THE HOMELAND #5

8.5x11 \$2 32pgs.

This 'zine contains a number of personal writings by editor David Lucander. He writes with intelligence about television and the trap of consumerism, a homeless man and the inequities which he symbolizes, heretical thoughts and actions in the year 2000, and racism in our society. There is an essay titled "The Capitalist Labyrinth" that looks at how people distract themselves in America. David has assembled what he calls a roundtable discussion wherein several questions are posed to four people: Greg of Trial, Brian of Catharsis, Dave of *Retregression*, and Ian of Equal Vision Records. The questions deal with the theory and practice of anarchy, America, growing up, and war. The responses are thoughtful and coherent. Each person has a different take on the questions and interact nicely with little repetition. The roundtable discussion format is a good idea. The remainder of the 'zine is filled with record reviews. SJS (David Lucander/PO Box 4248/Springfield, MA 01101)

MIRACLE #4 4x6 \$7 30pgs.

I'm sure some people really would like this but it doesn't float my boat. Mostly personal rants that seemed like you would have to be going through to get. Article on rape and helping rape victims, and some 'zine reviews. CD (Van Douverenstraat 56/59 JJ Horsthe/The Netherlands)

MOTION SICKNESS #9 8.5x11 \$2 80pgs.

The really interesting thing about this issue of *Motion Sickness* was the "Punks Over 30" section. In it, various punks (over 30) talked about getting older, their visions of the scene, what they love and what they hate, and what they think about the future. Though I am by no means 30, I found the whole thing rather interesting, especially in juxtaposition to the idea something like punk is only relevant for youths. Normally, I don't really care about *Motion Sickness* because (though the columns are sometimes cool) the music covered just isn't my cup of tea. That being said, the 'zine definitely has its merits and this is great issue to check out if you've never come across one. LO (Phil/PO Box 24277/St. Louis, MO 63150)

NEWSKASTER #9 news free 2pgs.

The latest issue of this punk/ska information 'zine from The Philippines has and interview with The Strike, loads of reviews, and an article on the different kinds of skinheads. The content is short, but it comes out pretty often. LO (Jerry Cruz/PO Box 51640 Meycauayan/Bulcan/The Philippines)

NECROMANCER #1 4x7 \$7 20pgs.

This is a short personal 'zine that contains two essays and an interview that discuss night time, the physicality of darkness, and a vigil leading up to an execution in Tennessee. Scattered throughout are maps and quotes from the *Lord of the Rings*. SJS (Spirit of Mirkwood/164 Agnes St./#3/Memphis, TN 38112)

NEW DIRECTION #4 8.5x11 \$7 36pgs.

New Direction is a cut and paste 'zine from Belgium with a very positive message. It seems that the editor, Johan, is about to experience a major change in his life and his writings in this issue deal with wrapping up some thoughts about his life so far and the knowledge he has gained about himself. The 'zine begins with a few columns that touch on issues of concern within hardcore: individuality, parents, and selling out. One column, written about living life to the fullest is quite well written and reasoned. There is a long interview with Greg and Brian of Trial that is one of the finest examples of interviewing I have read. Johan asks questions about education, childhood, community, and life experiences that provide opportunities for them to respond at length and with considerable intelligence. There is another interview with a puppet master named Aron that seems to have been lifted from some uncredited Minneapolis publication. Aron discusses taking his puppet show on tour in the US and Europe and how he wants to make such activities more a part of the punk community. Scattered throughout *New Direction* are essays by Johan that delve deep into his understanding of his place in the world and his relationships with friends and lovers. He works at confronting his fears and describing his desires in these writings. The remainder of the 'zine contains reviews of many 'zines from Europe, and a few from Asia, South America, and the US. *New Direction* is a 'zine full of passion and hope and a pleasant reading experience. SJS (Johan Vander Auwera/Capucsteenstraat 3/2800 Mechelen/Belgium)

NOCTURNAL DOMINION #4 8.5x12 free 14pgs.

This is apparently a collection of stuff the editor, Laurent, put together in a hurry as a wrap-up issue of this 'zine before moving on to his next project. It begins with a page entitled "Things I Absolutely Wanted To Write," in which Laurent makes statements about subjects related to hardcore. There is a page of news about 'zines, labels, and distros with addresses and then a 'zine review section. He reviews many European 'zines, paying attention to their personal and political content. Some reviews are quite detailed with individual pieces or statements analyzed and responded to. He seems to feel he must respond to and apologize for things he said in other 'zines. There are two more pages of last thoughts and a preview of writing from his new 'zine to be named *I'm Gonna Be My Own Hero*. The 'zine ends with a OneXMore interview that is about veganism and the straight edge/religion argument. Hopefully Laurent has tied up some loose ends with these fragments and will put together a really good 'zine next time. SJS (Laurent Pacitti/24, Rue Vandriessche/1050 Bruxelles/ Belgium)

OH LORD... 5x5.5 \$7 40pgs.

This is a cut and paste personal 'zine by Amber and JT of East Moline, IL. Within the pages you will find rants and stories about events that effect Amber's life. These writings seem to be her way of dealing with issues that anger or concern her. Scattered amongst the writings are some rather unpleasant and violent drawings. Topics of the writings include talking shit, nosy people, problems with school instructors, sex, sexual assault, and, of course, Christianity and hardcore. SJS (2222 Sixth Ave./East Moline, IL 61244)

ONE*TRICK*PONY:REVISITED 4x5.5 \$2/trade 32pgs.

Chronologically, I believe this is issue #3 though the editor feels it is more of a pause between the next thing. Though the content stands on its own, not appearing to be the stuff of moments where you unintentionally stop to think. There is much thinking indeed, mostly about turning some large corners in his personal life and giving those notions due recognition. The writing is well done, and the style is mature, but not so that it just bores the hell out of you. LO (Nick & Janine/98 Wells Rd./Bath/BA2 3AR/UK)

ORGAN OF HOPE #0 & #1 8.5x11 33¢ 2pgs. each

A flyer 'zine that has reviews, news, and views from this NJ punk. Each issue has a reprint from an old punk band; these two feature Go! And Crucifix. LO (Rob B/PO Box 3400/Wallington, NJ 07057)

PAPER SCISSORS CLOCKS #3 8.5x11 \$1 24pgs.

I've never seen an issue of *Paper Clocks Scissors* before, and was pretty pleased with the issue I received. The interviews with Red Monkey and Bratmobile were interesting, and the article on community supported agriculture brought up some good points. The issue rounds out with a trip diary of the editors visiting the UK, which held some funny observations. LO (Erik Farseth/PO Box 14117/Minneapolis, MN 55414)

PERSONALITY LIBERATION FRONT #3 6x8.25 \$3 68pgs.

What a great magazine! This is filled with political content, a travel log, interviews, reviews, and columns. Interviews with Atom & His Package, Submission Hold, Arms Reach, and Knuckledust. Also, there is a letter section with letters from prisoners; posters from Australia and England; lots of pictures of mullets (including punk rock mullets!); lots of writings on sexism and racism, reviews of records that the editor feels are important, not just the newest ones; and much more. This 'zine is really awesome. It makes cut and paste look good. The text is both typed and hand written. DD (PO Box 3023/South Brisbane BC/Qld. 4101/Australia)

POETS' GROOVE #6 5.5x8.5 \$1/trade 24pgs.

Poets' Groove #6: The London Notebook. The title alludes to the fact that he studied in England for a while, and this is what he wrote while there. It is fiction, but honestly it could be passed as nonfiction in my opinion. Meaning that it is made up of believable stories about life and his thoughts on it. Some of the topics are about a good friend joining a convent, and well actually that seems to be the main topic and all the other writing sort of stems from that. Some deep thoughts here and overall it was an interesting read. RG (S. Sebastian Petru/6367 Overbrook Ave./Philadelphia, PA 19151)

POTTSIE NATION #14 8.5x11 \$2 44pgs.

BIG thick 'zine with lots and lots of just plain type text with no decent layout to please your eyes. Quite boring looking. In here you'll find movie, music, and 'zine reviews, poetry, a pro wrestling section, columns, and a few other things. That's it. MA (15501 SW 42 Ave./Ellendale, MN 56260)

THE PLOT THICKENS #2 5.5x8.5 \$4 36pgs.

This is a comics 'zine from the UK that contains six pieces of social commentary with a decidedly odd sense of humor, the stories are written by Gavin Burrows and then illustrated by four graphic artists. The stories cover the demise of the ultimate protest band, cell phones, the music biz, cross species love affairs, beauracracy, and the death of culture. A good variety of illustration styles and creative stories make this a pleasantly entertaining read. SJS (PO Box 146/Hove, BN3 3DQ/United Kingdom)

PLEA FOR PEACE #1 8.5x11 free 88pgs.

Plea For Peace is a magazine, a tour, and a CD compilation all heading your way this summer. It is a multi-media assault resisting the oppression and violence that comes from prejudices of all kinds. The bands on tour (as well as the comp) are looking to spread the word about equality and peace, and the magazine supports that goal. It is an info source mostly containing pages upon pages of mission statements and contact information of left-leaning political and social groups. There are also numerous pieces that give information about inspirational figures who have worked for social change, including an interview with former Black Panther Asanta Shakur that was quite interesting. The information in issue #1 is mostly introductory, but definitely a good resource for getting involved in making your own pleas for peace. LO (PO Box 64/Greencastle, PA 17225)

RANDOMONIUM! 8.5x11 \$7 64pgs.

Another attack of silliness and good natured immaturity by the juveniles at The Pressed Press (the girls who brought you *Seizure Salad*). These two girls write the 'zines that I know I probably shouldn't like but my own morbid curiosity always kept me picking them back up—and I guess it's gotten to the point now where I'm actually a fan. Filled with short, silly pieces, nothing in here is serious and it's all a big joke. They do a few reviews and interviews with Cave In, Error Type, 11, Himsa, Muckafurgason, Pg.99, Saves The Day, Spazz, and Blevis! If you can't find this at a show, check the floor of your friends' bathrooms. FIL (Pressed Press/PO Box 1650/Beltsville, MD 20704-1650)

REALITY #9 8.5x12 \$7 40pgs.

A 'zine all in Polish with columns, ads, reviews, features with The Satanic Surfers, In My Eyes, Happy Pills, Elliot, Refused, Swinging Utters, and much more that I cannot decipher. The text is all in Polish, I believe. LO (Tomasz Jurek/Wilenska 12-7/47-400 Raciborze/Poland)

REFLECTIONS #13 8x12 \$5 92pgs.

What a great 'zine! This is from the Netherlands, and is filled with letters, interviews, columns, and reviews. Interviews are with Trial, What Happens Next?, Catharsis, Stretch Arm Strong, Bloodpact, Cable Car Theory, Nate Wilson of Gloom Records and Devoid of Faith, and the Dillinger Escape Plan. The high points are the Trial, Nate Wilson, and Catharsis interviews because they go into depth about music, life, death, politics, and other great stuff. This whole magazine is wonderful. If you're a fan of any of those bands, get this. If you want a great read, get this! DD (De Nijverheid 30/7681 MD Vroomshoop/The Netherlands)

REFUSE PLANET #3 8.5x11 free 16pgs.

Nice short and done with a punch. Almost all white on black, too. Honest and sincere for all the crusty ones out there. Noise reviews of crusty and grindy bands, personal, reflective, and political writing and poetry. An interview with Midwest thrashers Banished. Check it out, send him some stamps or maybe some patches. CF (1970 Westwood Northern Blvd. #5/Cincinnati, OH 45225)

RELATIONSHIPS NOT RITUALS #1 5.5x8.5 \$7 32pgs.

Odd how people always sound preachy when they are telling you how G-d is love and all that. Well, I have heard/read worse than this. Okay, I will leave out my opinions and give you the lowdown: It's a cut and paste on lots of pages; records reviews of mostly Christian bands, some *cough* interesting views on abortion (but the topic is overall left open for another 'zine he is making dedicated to the topic), an interview with Headnoise that takes up the majority of the 'zine, it basically consists of him asking questions and then the guy completely ignoring it and ranting about Jesus; and some other short thoughts. RG (245 Calle Linda/Fallbrook, CA 92028-9425)

RESKATOR #3 8.5x12 \$7 80pgs.

This Czech 'zine has interviews with Good Clean Fun, Trial, Albion, Dauntless, Separation, Dussander, and No Use For A Name and articles on the EZLN, genetic engineering (I think). There are a slew of photos as well. All of the text is in Czech. LO (Tomas Mladek/V krovinach 16/1540, Praha 4-Branik, 147 00/Czech Republic)

SCAM #4 8.5x11 \$2 76pgs.

This is a compilation of writings by Iggy Scam that describes many of the aspects of his scam punk life. There is enough stuff within the pages to keep a reader absorbed in his tales of travel, adventure, and activism for hours. A sometimes resident of Coconut Grove, FL and San Francisco, CA, he writes about impromptu street shows, creative wheat pasted poster art, various protests, run-ins with cops, and of course continuous consumption of beer in both places. There are some train hopping stories, including information on how to take along a bicycle and a loving review of "The Basic Guide to Crate Changes in the US and Canada." Mixed in with all the humorous and entertaining stories are descriptions of actions and work being done by the homeless community in San Francisco's Mission District and interviews with some of the people working to help out homeless folks and people living with addiction, HIV, and drug related diseases. Some of the interviews include the Mission Burrito Project who made vegan burritos and gave them out to hungry folks, the Biotic Baking Brigade who put pies in the faces of deserving planet and people wreckers, William Upski Wimsatt who wrote "Bomb the Suburbs", and the San Francisco Needle Exchange, a punk run needle exchange program. There are many other good pieces, like Iggy's search for urban fishermen in the worst imaginable waters, the story of the Bike Church in Philadelphia, living on the Albany Landfill in San Francisco Bay, the history of San Francisco's real alternative newspaper called "The Turd Filled Donut," and the story behind gentrification, arson, and corrupt landlords in the Mission District. Iggy and his pals are quite positive about their lives and their efforts toward making our world a little more welcoming for everybody, regardless of financial status. SJS (No! Records/PO Box 14088/Berkeley, CA 95712)

SCREAMS FROM THE BALCONY #1 8x6 \$7 28pgs.

A small 'zine done by one person, yet it has some very interesting things to read. The first one being an interview with a woman who played a big part in getting strippers in San Francisco to unionize. It's a long and in-depth interview and a good read. Then there's an interview with Damad, and a few more non-fiction pieces, mostly about interesting politic things. A nice, sincere 'zine that gets the job done. And I hope she really made more than 24 copies. RG (Veenah/6 Post Lane/Livingston, NJ 07039)

A SMALLER FOOTPRINT #1 8.5x11 \$7 64pgs.

This 'zine is the creation of Stuart from *Midget Breakdancing Digest* and Robin from *Intox*; they laid their previous 'zines to rest recently and have now begun this collaboration. The first article is a discussion of the WTO and the Seattle protests, breaking down who was there and what they were there for. There are a lot of short stories, which is awesome to see, and also interviews with Atom & His Package, Shogun, Braid and Indecision. Also included are a bunch of 'zine and record reviews. The editors themselves state that this issue isn't exactly what they were expecting; it is certainly well done, but I imagine future issues will have more content, which will continue to make this a better 'zine. LK (Box 2337/Boulder, CO 80306)

THE SCHWA SOUND #14 5.5x8.5 \$1 20pgs.

It is no secret that we here at HaC absolutely love Nate Powell. His art makes its way into most issues because it is really well done, original, relevant stuff. So, it comes as no surprise that the graphic content of *The Schwa Sound* is awesome, in my opinion. But, really, the great thing about the 'zine (as opposed to just the art) is the text that he puts with it. There is so much thought and meaning conveyed when the two come together that it makes for an excellent 'zine. The latest issue talks about life and some of his experiences in very sincere ways. I suggest you check it out. LO (7205 Geronimo/North Little Rock, AR 72116)

SHAZZBUTT! #1 5.5x8.5 \$1 36pgs.

Small yet thick 'zine. Go inside and you'll find a few stories, a Winepress interview, article on the Zapatistas, celebrity gossip, and more. One can actually tell a lot of time went into this, yet I'm still not captured by it at all. Maybe it's the presentation (layout) of it. I don't know. MA (5413 S 6th Ave./CountrySide, IL 60525)

SHUTDOWN #5 5.5x8.5 \$1 44pgs.

A pretty pleasant little read. Inside you'll find entertaining personal anecdotes, the story of the Balacalava collective, plus thoughts on surviving school, pedestrian pride, and bike trips. The highlight of the 'zine are the funny stories from the many misadventures of the editor. I like the fact that this 'zine has so much personality. LO (PO Box 2624/Portland, OR 97208-2624)

SIMBA #13 5.5x8.5 \$2 52pgs.

I have been waiting for a new issue of *Simba* for quite a while now... this is the first issue in 3 years! Now that I have it, I am certainly not disappointed. Pages and pages of the writing that I have come to know and love from Ms. Vique Simba. If you've read previous issues of *Simba* or her columns in *HeartanaCk* then you know what to expect from this 'zine. Writing on loves and friendships and relationships and life. There is also an 8-page, tiny font interview with Lisa and I. LK (viquesimba@hotmail.com)

SLUG & LETTUCE #63 news 55¢ 20pgs.

This issue of S&L is great... but that's really no surprise because every issue of S&L is great! This issue contains all the usual stuff—reviews (books, 'zines, and records), ads, classifieds, columns, some awesome art/commentary from Fly, and interesting observations from Christine. If you've seen *Slug & Lettuce* before then you know what to expect, and if you've never stumbled across this gem before, what the hell are you waiting for?!? Go out and get a stack of these now for you and all of your friends. You won't be disappointed. LK (Christine Boarts Larson/PO Box 26632/Richmond, VA 23261-6632)

SO HUMAN AN ANIMAL #1 5.5x8.5 \$1 28pgs.

This 'zine looks awesome, has a very sincere message, is well built, and is all around interesting. Inside you'll find the thoughts of an individual trying to lead rightly on the earth and make a positive difference the world. The dreams, hopes, and fears of a young heart are strewn onto these pages and it rocks. Most of the contents are about seizing your life and avoiding the destructive cycle of "progress" along the way. Write him for one. LO (Adam/PO Box 7024/Haleyton, CA 93421)

SO MAYBE NIZA MAI #1 5.5x8.5 free 12pgs.

First off, I want to say that I am very, very sorry for not reviewing this last issue. It disappeared when I needed it and then resurfaced after it was too late. Well, within we have his handwritten thoughts on various topics, often with him looking at them with a sort of Buddha perspective, if you catch my drift. If not, I mean he conceives of unconscious forces and deeper meanings into somewhat smaller actions and events in life. It's not preachy or anything though, just nice and simple and lets you draw your own conclusions. RG (301 South Spring St./Winston Salem, NC 27101)

SUGGESTED 'ZINES:

New Direction #4
Basic Audio Etc. #1 & #2
Blue Fire Hereafter
The Schwa Sound #14
Cryptic Slaughter #13
Complete Control #7
Antipathy #6
Synthesis #5
Cryptas #18
I'm Johnny And I Don't Give A Fuck #4
Simba #13
Fracture #12
How To Stage A Coup #1

STREETDREAMS #2 8.5x12 \$? 44pgs.

This comes out of Holland. The layout is done really well in cut and paste style, and it looks like a lot of work was put into it. Inside there are lots of short rants, some interviews, and art and pictures. The interviews are done with Damage LD, Amendment 18, No Turning Back, Reaching Toward, and Right Brigadé. Some of the writing has to do with being straight edge, Hare Krishna, and earning your right to be part of the crew (or something like that). The 'zine seemed sincere at first but then many little things throughout left me with a sour taste in my mouth... All these band pictures with huge baggy clothes and baseball caps and b-ball jerseys, and they talk about crews and being straight edge and stuff just really started bugging me. I am not one to judge peoples clothes, but their close-mindedness at times is much worse. RG (Pieter Hendriks/Beekstraat 2/5448 AW Wanroij/The Netherlands)

SOUND VIEWS #56 8.5x11 \$2 48pgs.

Each time I pick up an issue of *Sound Views* I find out about some influential underground person that I have never heard of before. This time it was jazz guitarist Bern Nix, whose short interview was very informative. The other highlights of this issue are the talks with Dr. Ducky Doolittle, The Infiltrators, and Raving Noah, plus pieces on bad dates, best of's, review, and columns. This magazine is free in New York. LO (PO Box 23523/Brooklyn, NY 11202-3523)

STANDING #3 8.5x11 \$2 16pgs.

I would call this the WTO issue. A long account of November 30th demonstrations in Seattle against the WTO is in here. Also photos, local issues, a story about chaperoning a homecoming dance, and Y2K expectations and hysteria. Short read, I'm sure the editor is working on improvements. Nothing worth rushing out for in here. The blue paper was annoying. AM (5265 University Way NE #177/Seattle, WA 98105)

STAY GOLD, JESSE... STAY GOLD #5

5.5x4.25 \$1 32pgs.

This is an account of the rising upsurge of progressive activism in the punk scene of Lawrence, Kansas. Jesse describes the city's resistance to this, specifically surrounding the march organized in support of Mumia Abu Jamal and in memory of the police bombing of the MOVE organization in 1985. There's also an interesting account of the (all but forgotten) events that occurred in the wake of police brutality and murder of citizens over thirty years ago in the same town. An interesting read. PCD (84 S Missouri/Lawrence, KS 66044)

SYNTHESIS #5 5.5x8.5 \$3 60pgs.

Another totally packed issue of *Synthesis*. This time around there are in-depth thoughts on genetic engineering, censored news, body image, animal rights, religion, and global resistance. These are supported by the interview with a member of the Green Anarchist and Animal Liberation Front, punks from smaller countries about their scenes and lives, people with varying political ideologies about human nature, and the band Dominatrix. Everything in the issue supports an affirmative, equality-oriented world view. Get this. LO (Laura/14 Batavia Mews/London/SE14 6EA/UK)

THOUGHT BOMBS #11 5.5x8.5 \$2 60pgs.

Thought Bombs is a 'zine of political and social commentary from Homewood, IL. The author, Anthony Rayson, begins with two self-explaining introductions and a batch of poems he wrote in 1974. They deal with personal change, communal life, love, and commentary on daily life in '70s America. There is a story about cutting a huge anti-airport symbol into a field near his home to protest Chicago's plans to build another airport in the vicinity. The resulting symbol received quite a bit of media attention and a color photo is included. Other essays discuss circumcision, revolutionary literature, the prison of work-a-day lifestyles, and an Angela Davis lecture on America's desperate desire to punish people. The remainder of the pages contains writings about prisons, police brutality, and protest in Chicago. Some of these pieces are contributed by people incarcerated and provide a view of our society from inside its prisons. SJS (PO Box 721/Homewood, IL 60430)

THOUGHT BOMB #13 5.5x8.5 \$2 60pgs.

The content of this issue vacillates between rants and views of the editor to informational copies about various causes and ideas. Everything in here (aside from some of the drawings from his kid) was very politically charged. The odd thing was, this 'zine to us #13 and yet doesn't have a very refined article-type style to it's rants. It really just had mismatched pagers with anarchist thoughts barfed onto the paper. Many of the ideas just sort of rambled around from topic to topic, and few of them weren't all that in-depth. That is excusable for someone still in the early stages of zine production, but by the time you have put out twelve other issues I would hope you could be more focused. The organization will only strengthen your message and allow your ideas to come across easier. Trust me. LO (c/o South Chicago ABC Zine Distro/PO Box 721/Homewood, IL 60430)

TO CARRY THE BURDEN TOGETHER #1 8.5x11 \$? 10pgs.

The gives me a sort of nostalgic feeling of the good old days (were there any?) while reading this. But I guess that is the point. There are nice little stories about high school kids having fun, and falling in love, etc. The stories, though, do not end at nice conclusions though, he left them hanging so that there is something to continue off at next issue. Not a bad idea, although it did bug me a little. RG (Wurm/St Hubertsebinnenveld 37/5454 GA St Hubert/The Netherlands)

UNDERDOG 'ZINE #29 8.5x11 \$2 56pgs.

Underdog is a long running 'zine produced collectively by some of the good people of the Chicago punk and hardcore community. They feature consistently good writing on topics of interest to those folks writing. They do no reviews, except cheesy movies, and the 'zine is that much better without them. Each issue begins with a long listing and descriptions of bands, labels, 'zines, venues, and other organizations that are part of the *Underdog* community and a letters section with many responses. In this issue you will find an article on sustainable living and green thinking for improving the planet's ecology, a history of Chicago's jumping red light district circa 1890-1910 (and the people who kept it jumping), and an essay on graffiti. The cheesy movie reviewed is a 1987 direct to video release called "Rock 'N' Roll Nightmare." Other stuff includes an essay on turning 37, a Rogers Park scene report, another segment of Sophia Emergency's exegesis on growing up suburban, and a good-bye from a long time contributor. Also several writers contribute their thoughts on Christianity in the punk/hardcore community. *Underdog* 'zine is an excellent read every time. SJS (1513 Northwestern Ave./Chicago, IL 60622-1747)

THE URBAN HERMITT #6 5.5x8.5 \$1 44pgs.

This 'zine is solely comprised of writing, which can be a hit or miss thing. In this case I would say it's a hit. It almost seems like one long rant when looked at in retrospect, but really it's just a bunch of different stories about things that have happened in her life and other stuff she felt like talking about. One of the main themes throughout is her struggle, or maybe it's her friends struggles with accepting her, being a white female and into free style rapping and hip hop. She writes well and there is a lot of flow to the whole thing. RG (FMB 910 1122 E Pike/Seattle, WA 98122)

THE URBAN HERMITT #7 5.5x8.5 \$1+stamps 52pgs.

This is a hand written, personal 'zine that claims to be 100% computer free. More power to the author, Sarah O'Donnell, for that goal. Within it's pages you will find stories of various events in her life. Some of those stories cover freemason handshakes, the pathetic crowd at a Lee "Scratch" Perry performance, an unpleasant breakup, a somewhat disheartening protest, a couple of stories from time spent touring with a Scottish Oi! band, and a Kurt Cobain obsession. There is a letter section at the end where people react to subjects in previous issues with constructive criticism or granger aspects of Sarah's experiences and she does not wince at writing about her resulting discomfort or bemusement. SJS (1122 E Pike #910/Seattle, WA 98122)

TWIN CITIES HARDCORE JOURNAL #2

8.5x11 \$1 16pgs.

The *Twin Cities Hardcore Journal* reports on the local St. Paul/Minneapolis scene giving news and commentary. The main features of this issue are a very positive Cro-Mags show review and interviews with Encroach, Holding On, and Reach The Sky. The short columns are about local shit-talking, disunity, crews, and supporting the local scene. If I lived in the area, these would be more interesting. It is good for communities to have things like this that spread the word, even if it isn't all that diversified it serves a purpose. LO (803 Thomas Ave./St. Paul, MN 55104)

WEIGHT OF ONE #2 5.5x4.25 \$1 58pgs.

I really enjoyed this a lot. I don't know if that's just because I have an urge to travel around this country myself, or whether it's just because I enjoy good travel anecdotes (and the accompanying thoughts of the storyteller).

In any event, there's a nice flow to Katie's description of her travels with some friends via train-hopping, hitchhiking, and greyhound bus, between Tampa, Florida and Eugene, Oregon. There's a certain beauty to the writing that I like, and the photos and pen sketches mesh nicely. Recommended. PCD (5507 N Miami Ave./Tampa, FL 33604)

WERFUKT #1 8.5x11 free 32pgs.

A cut and pasted out of the Lancaster, CA area. Political ranting and raving, a live review of the recent Cro-Mags tour, an interview with a band called Stand Against. Pictures of punks with beers and plenty of artwork thrown in the mix. Plenty of stuff to look at and a lot to be said. CF (Jeff/3313 Jahon Ct./Rosamond, CA 93560)

WET DEVOH VOL. 1 #11 5.5x8.5 \$1/trade 36pgs.

In general I am not a huge fan of interviews, but this 'zine has ones with people that really interest me. The first one is with Andy Steele, old guitar of The Misfits. Next is one with John Christ from Danzig. Next is Jeff Chambers from Danzig, then Josh Lazie from Danzig. Although I am protesting listening to Danzig after he canceled the show in Ventura, I still found the interviews to be great. Most of the other stuff in here seems to be Glenn related also, like a column on who would win in a fight: Glenn Danzig or Henry Rollins. (Rollins, obviously.—ed.) I dig it. RG (Box 16478/Hookett, NH 03106)

THE WHIZZBANGERS GUIDE TO 'ZINE DISTRIBUTORS! #4 8.5x11 \$3 28pgs.

Yes, it's exactly what it sounds like. Twenty-eight pages filled with 'zine distributors and descriptions of each of them. This is a very excellent resource for finding 'zines if you are a reader, getting distribution if you make a 'zine, and/or getting attention if you are a distributor. They range all over the world, in fact I think the majority of them are not from the US. Also has a few other little guides inside, such as a list of dependable reviewers. RG (PO Box 5591/Portland, OR 97228)

WISE UP CONSPIRACY #2 5.5x8.5 \$? 16pgs.

I'm not sure if I should put *Musical Overthrow* in the name also, sometimes it has that sometimes it doesn't. This 'zine is a host for different projects, this one being sort of an information pack on the band *Tyranny of Small Decisions*. Members write about what the band means to them, and from then on each page is made up by their lyrics and then by some commentary on the lyrics. I would say it's a positive 'zine in that they preach lots of love and all that good stuff. RG (Johan/Caputsteenstraat 3/2800 Mechelen/Belgium)

WONDERFUL BROKEN THING #1 5.5x8.5 \$? 32pgs.

This is comprised of both short comics and writing that is mostly on a personal level. This is put together by Nate Powell, you have probably noticed lots of his art in these pages in the past. So needless to say, the art is well done. Many of the comics are not too text heavy, sort of leaving it up to the reader to come to their own conclusions. The writing has to do with life and work and things like that. Lots of pretty pictures, with a fair amount of randomness to the subjects, good things come in small packages. RG (7205 Geronimo/N Little Rock, AR 72116)

YOU & ME #3 5.5x8.5 \$2 62pgs.

This is what HaC might look like if it was made in Croatia, with no ads, half size, the same small font, and more political writing. There's an emphasis on sex in this issue as it contains pieces on unusual sex practices, a watersports training manual (passing bladder fluid to enhance sexual intimacy), enemas, shaving, pornography, ejaculation, and the sex industry. There are also articles about an Israeli kibbutz, women and children in Mexico, Oneida community, vivisection, direct action—plus an interview with Anna Key (London activist) as well as poems, art, info on activist organizations in Croatia, columns, and more with reviews of music, letters, and 'zines. Good job, awesome! 'Zine distros get in touch now: 10 copies for \$8, 20 copies for \$15. AM (Teo/PO Box 18/40315 M. Sredice/Croatia)

ARMCHAIRWATERBOY #12/POTATOE #6 5.5x8.5 \$1/trade 24pgs.

The good thing about this split is that these two 'zine are different. True, 'zines of the same ilk can compliment each other well, but I think it worked better in this regard for the two to use varying approaches. *ArmChairWaterBoy* is an incredibly personal story told through poetry. My interpretation was that there has been some recent turmoil in the love department, giving much impetus for this poetry. *Potatoe* has three short stories about people at a truck stop that come together and create a whole picture. That style entertains me to no end, so I was pleased when I saw how one story layered on top of the others. Cool. LO (Robert Bell/PO Box 1891/Fayetteville, AR 72702-1891)

LIFE IS TRYING #3/PAXIL #1 5.5x8.5 \$? 56pgs.

I read the *Life is Trying* half of this split 'zine first. There are lots of rants about life and the "scene," and the story of the writer's brief move to the Oakland/Berkeley area. The stories are about hanging out and friends and drinking, but the stuff about the "scene" was the type of thing where he spent so much time talking about the ridiculousness of it that I wonder why he didn't just ignore it spend his time writing about something else. The *Paxil* half has more journalistic style writing—brief thoughts and rants on may different tangents. If I knew either of these people I think I would be more interested in this 'zine than I currently am... LK (PO Box 821/Valley Stream, NY 11582)

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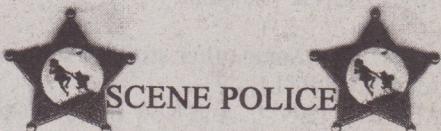
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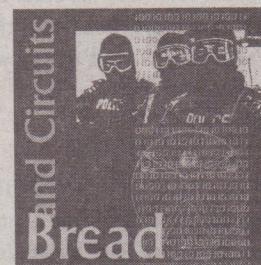
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DEVOID OF FAITH/VOORHEES - split LP	J
D.R.Y. - Shoot Up Death 7"	B
DYSTOPIA - Back Stabber 7"	B
DYSTOPIA - Human=Garbage LP	L
DYSTOPIA/SUFFERING LUNA - split 7"	B
FROM ASHES RISE - Concrete And Steel LP	J
GOOD CLEAN FUN - Shopping for a Crew CD	M
GOOD CLEAN FUN - On The Streets... CD	M
GOOD CLEAN FUN - On The Streets... LP	M
HACKSAW - Kick It 7"	A
HAIL MARY - Not Live 7"	A
HIS HERO IS GONE - Fool's Gold 7"	B
HIS HERO IS GONE - Plot Sickens... LP	L
I'M JOHHNY & I DON'T GIVE A FUCK - book	J
ISIS - Celestial CD	M
JR EWING - Calling In Dead CD	L
LIE - Legalize It 7"	B
LIFE'S HAULT - We Sold Our... 7"	B
MAJESTIC FOUR - Demo 7'	B
MILEMARKER/BLOOD BROTHERS - split 7"	B
ORCHID/JEROMES DREAM - skull 10"	H
ORCHID - debut 7"	B
ORCHID/RED SCARE - split 7"	B
PARTY OF HELICOPTERS - Mt. Forever LP	M
PG. 99 - Document #5 LP	L
RACEBANNON - First There Was... LP	J
RUN FOR YOUR FUCKING LIFE - LP	J
STRIKE ANYWHERE - Chorus Of One LP	L
THE OATH - Transatlantic Thrash Terror 7"	B
USURP SYNAPSE/HASSAN I SABBAH - 7"	B
USURP SYNAPSE/NEIL PERRY - split 7"	A
WELLINGTON - discography CD	J
YAGE - 3.17 October 1984 LP	L
YAGE - 3.17 October 1984 CD	M
YOU & I - The Curtain Falls LP	J



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